DEC. 29, 2016 - JAN. 4 , 2017 I VOLUME 35 I NUMBER 50

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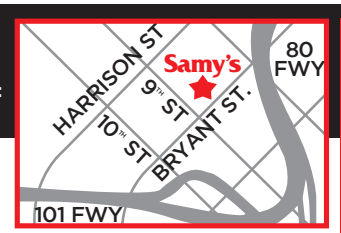

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GENERAL INFORMATION: 415-359-2600

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DISTRIBUTION

SF Weekly is available free of charge in the Bay Area, limited to one copy per reader. SF Weekly may be distributed only by authorized independent contractors or distributors. No person may, without prior written permission of SF Weekly, take more than one copy of each issue.

SUBSCRIPTIONS

Domestic subscriptions are $60 for six months or $115 for 12 months. Mail to: Subscriptions/SF Weekly, 835 Market Street, Suite 550, San Francisco, CA 94103.

VERIFIED

The *SF Weekly* is published Thursdays by San Francisco Media Co. *SF Weekly* is located at 835 Market St. Suite 550, San Francisco, CA 94103.

SFWEEKLY.COM

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DEC. 29 - JAN. 4, 2016

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Union Square's new art bar is legit

By Peter Lawrence Kane

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The punk-rock trio is back!

By Zack Ruskin

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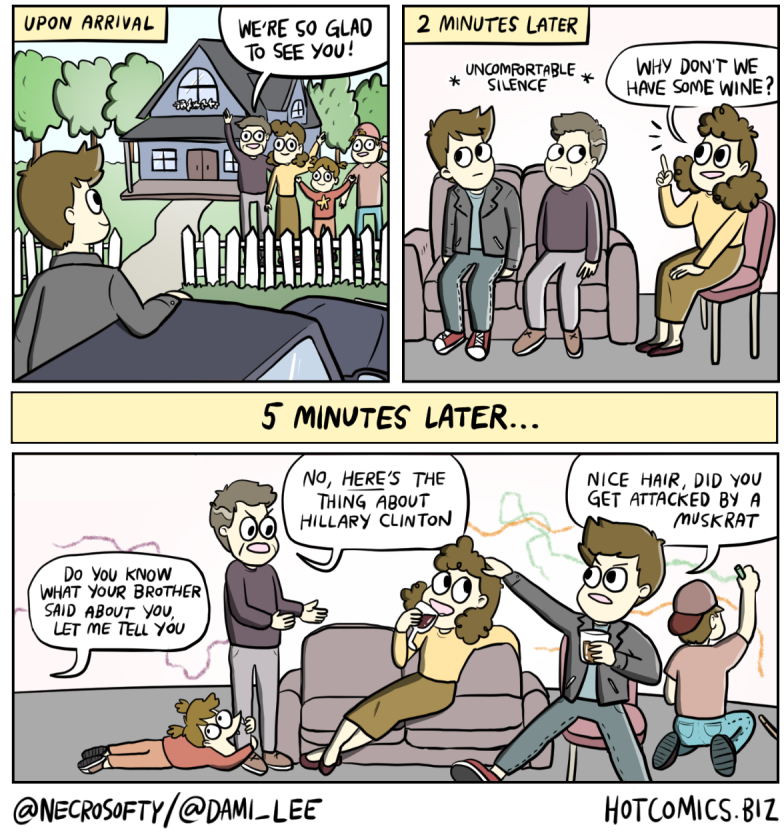

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Jefferson Airplane playing at the Fantasy Fair and Magic Mountain Music Festival in Marin County in June 1967.

Photo by Bryan Costales

Help Us Celebrate 50 Years Since the Summer of Love

SF Weekly is asking readers to submit photos from the Bay Area in 1967 – the year that brought us *Hair*, the Human Be-In in Golden Gate Park, and much more.

Great music, tie-dyed shirts, LSD, free love, and peace protests against the war in Vietnam. Five decades ago, San Francisco became the center of counterculture, and we need your help to celebrate the 50th anniversary of the Summer of Love, which, in proper S.F.-style, began in January 1967 with the Human Be-In — a legendary gathering of hippies in Golden Gate Park — and lasted until October of that year.

SF Weekly is asking readers to share photos taken in the Bay Area any time in 1967 — the year that Timothy Leary first told San Franciscans to "tune in, turn on, and drop out." It was also the year that brought us *Hair*, Digger Bread, the Invisible Circus, and the Fantasy Fair and Magic Mountain Music Festival.

Share your nostalgia. Please send your pictures to photos@sfweekly.com.

If you like, you can also mail color copies to:

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We hope to publish the best ones as we celebrate the Summer of Love's 50th anniversary throughout 2017! Just be sure to tell us where the photo was taken and by whom — as well as who is featured in the photo. Any questions? Email us at photos@sfweekly.com. ***SF Weekly Staff***

MUNI FARE TO RISE BY 25 CENTS ON JAN. 1

If you're daydreaming about a much better 2017 with fewer celebrity deaths, better elections, and perhaps even world peace, reality may kick in on Jan. 1, when your favorite local Muni driver demands a higher fare on your daily commute.

For many, the first noticeable change in San Francisco post-2016 will be the effort required to dig around in pockets and change jars for an extra quarter. But on the first day of the new year, several different fare changes will take place across San Francisco's public transit system. Those who pay in cash will notice this most acutely: Fares will increase from $2.25 to $2.50, unless you're using a Clipper card, in which case fares will remain the same. This difference in price between the two payment options is the San Francisco Municipal Transportation Agency's way of pushing its riders to use digital means of payment, instead of cash.

Those who purchase monthly passes will also see an increase. The "A" pass, which is for any adult, will spike to $91 a month from its current $86. Passes for youth, seniors, those on Medicare, and people with disabilities will increase from $25 to $36 a month.

Fares will remain free for low- and moderate-income San Francisco youth ages 5 to 18.

But all end-of-year Muni news is not dismal: Buses and lightrail will offer free rides on New Year's Eve, to help you get where you're going when Lyft has a 500 percent price surge at 12:05 a.m. Rides will be free from 8 p.m. on Dec. 31 until 5 a.m. on Jan. 1. ***Nuala Sawyer***

CITY LIBRARIES OFFER AMNESTY FOR OVERDUE FINES

The San Francisco Public Library system is doing its part to help you kick off the new year without the usual shame, avoidance, and procrastination. For the first six weeks of 2017, the library is offering full amnesty for all returned overdue materials and lingering overdue fines.

The library has announced that a Fine Forgiveness Program will be in effect from Jan. 3 to Feb. 14, 2017, absolving us all for any overdue items returned during that period. The Fine Forgiveness Program applies to all overdue books, CDs, DVDs, or other items from any of the 27 libraries in the S.F. Public Library system.

You can even get your old fines waived for overdue items that you returned years ago for which you never bothered to pay the fines. "In addition to clearing the overdue fines for material returned, all other fines on your record will be cleared including overdue fines for materials that have been previously returned," the Fine Forgiveness Program FAQ says. You just need to call or visit a library before Feb. 14 to get your old fines waived.

There are a couple of exceptions to the full amnesty offer. Lost and damaged items are still subject to their previous fees. But the amnesty deal is being offered at every public library branch in town.

The *S.F. Examiner* estimates there are more than 150,000 S.F. Public Library patrons with overdue materials, nearly 55,000 of whom have had their check-out privileges revoked. If you're one of those people, we highly recommended that you take advantage: This is the library's first overdue fine amnesty offer since 2009. ***Joe Kukura***

DESPITE 2016 DROP, S.F. STILL HAS THE NATION'S HIGHEST RENT

The rumors that our city's rents are declining are true, but it's not enough to bump down San Francisco's status as the most expensive city for rental housing in the nation.

According to real estate site Zumper, citywide rents declined by 4.6 percent in 2016. But that rate is only an average: Some neighborhoods' rental prices increased.

Bayview saw the largest growth in rental prices in the past year, up 11.5 percent from December 2015. Bernal Heights and Western Addition were close behind, and Haight-Ashbury rose by 7 percent.

In contrast, North of the Panhandle had the biggest drop, with rental units coming in 9 percent lower than last year. Noe Valley is down 8 percent, and Nob Hill saw a 6 percent drop.

But when you get into the nitty gritty, there's not an enormous difference in rent when the percentages are so low. Rent might have dropped 9 percent in NoPa, but at the end of the day, $2,500 for an apartment isn't *that* different from $2,275.

According to data collected by Rent Jungle, two-bedroom apartments still go for an average of $4,469 per month in our beautiful city, and one-bedrooms average $3,336.

Still, this minuscule decrease does leave hope for those of us still renting in the city that someday, maybe, market-rate rents will be affordable for people who make less than $120,000 a year. ***NS***

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Trans Folks Scramble to Get New IDs Before Trump Is Sworn In

"If your identification doesn't match your gender ID, it opens the door for a lot of gender discrimination and harassment," a lawyer says.

A trans solidarity rally and march in Washington, D.C., in 2015.

Photo by Ted Eytan

By Breena Kerr

The morning after Donald Trump was elected, transgender people woke up and realized that an already harrowing process — getting one's name and gender changed on government-issued identification documents — might soon become even more difficult under the Republican's administration.

No one knows for sure whether Trump will turn back the clock on LGBTQ rights, but his party's platform opposes trans people's right to use the public bathroom that correspondents to their gender identity. The GOP also supports a parental right to force LGBTQ children to go to "conversion therapy" in hopes of changing their sexual orientation or gender identity. By contrast, the Obama administration has said this practice should be banned.

"There's been an explosion of people contacting us since the election," says Sasha Buchert, a transgender woman and attorney at Oakland's Transgender Law Center. "All of the LGBT organizations that I've talked to have had people coming to them seeking information. We've had so many conversations with people in the last month."

Transgender people must appeal to numerous government agencies when trying update their documents, from state-run agencies (driver's licenses) to federal ones (passports and social security cards). The process, detailed on websites like TSRoadmap.com, usually takes months and starts with a court order that sometimes must be scheduled half a year in advance.

The process is so cumbersome that in a 2008 survey of those who had transitioned from male to female or from female to male, only 21 percent had updated all their identity documents, according to a report by the National Center for Transgender Equality and the National Gay and Lesbian Task Force. The survey, which had 6,450 respondents, also found that 33 percent of those who had transitioned had updated *none* of their ID documents.

As hard as the process is, it's still easier than it used to be. In May 2010, the U.S. State Department announced new guidelines for issuing passports to transgender people. The new policy said that in order to change the gender on their passport, trans people would need a letter from a doctor proving they had had "appropriate clinical treatment." But as long as people could get that, they didn't need proof that they had had undergone gender-confirmation surgery.

The National Center for Transgender Equality heralded the change as a victory and thanked the Obama administration and then-Secretary of State Hillary Clinton for their role in making it happen.

Eli, an Oakland-based artist and trans man who preferred to be identified by his first name only, told me that he had been able to change his driver's license and Social Security card, but hadn't found the time to alter his passport yet.

"It's a draining process," he tells *SF Weekly*. "The worst part about this situation is that it has forced gender-nonconforming folks to decide now if they want to change their name or gender (on documents) before it's too late. If I don't get my passport before Trump goes into office and he denies me the right to change it, even with my other stuff done, then I'm unable to travel out of the country for the next four years."

The uncertainty has many people girding themselves for the worst.

"It's like we don't know what kind of war we're preparing for," says Milo Manopoulos Beitman, a transgender attorney based in Oakland, who volunteered last month at a free legal clinic for those interested in getting their IDs updated.

As a legal professional, Manopoulos Beitman has been helping others to navigate through the ID-change process, but he admits that he has not changed his own ID documents and says he isn't sure if he will.

"I haven't quite figured it all out," he notes, "and I'm not operating under a sense of immediate concern or frenzy, because … I know these things work slowly. But I am thinking about changing my documents."

Manopoulos Beitman says he probably wouldn't even be considering changing his papers if there weren't so many anti-LGBTQ people in Trump's circle, including Vice President Mike Pence, who has a long history of opposing LGBTQ rights. But the number of right-wing ideologues has made him think twice.

If the new administration were to make it harder to get hormone replacement therapy, Manopoulos Beitman reasons, it might help to have ID cards that show he's a man.

"If I was denied access to testosterone, but all my papers said I was a man," he explains, "then I imagine I would have an easier time getting testosterone to get to normal male levels."

While many trans people choose not to change their ID documents, that decision can leave the door open for unpleasant encounters, according to Daniel Faessler, staff attorney at the East Bay Community Law Center, an extension of the Berkeley Law School.

"If your identification doesn't match your gender ID, it opens the door for a lot of gender discrimination and harassment," Faessler says.

"It could be at the grocery store or if you're being stopped by a police officer or if you're at the hospital and they call your name — basically any situation where you have to present ID and it doesn't match," he adds.

Faessler and his colleagues have been working to organize additional free legal clinics in February and April, where trained students at the UC Berkeley School of Law will offer their help.

"No one seems to know what Trump will do," Buchert says. "He's made contradictory statements on every policy issue. But one thing is clear: The people he's surrounding himself with have proven track records of anti-LGBT work."

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Study Finds Marijuana Use Among Elders Is Rising

While much attention is focused on how legalizing medical and recreational cannabis will affect younger people, one New York University study set out to discover how the nation's changing cannabis laws are impacting older citizens. The study, titled "Demographic Trends Among Older Cannabis Users in the United States, 2006-2013," was published in October in the journal *Addiction*. It found a 71 percent increase in self-reported marijuana use among adults aged 50 and older. Although those 65 and older used cannabis at a lower rate than those 50 to 64, the prevalence of use in the latter group increased by 250 percent over the eight years that data were being gathered. These statistics indicate a shift in perception and a move toward destigmatization for a population whose first exposure to marijuana was during the counterculture boom of the late 1960s.

Joseph K. Palamar, an assistant professor in the section on tobacco, alcohol, and drug use in the department of population health, was the senior author of the study. Palamar agrees that the Baby Boomer generation's first-hand experiences with marijuana may have a role to play in its members' willingness to embrace it again today.

"In some respects, this generation is more experienced with marijuana than the younger generations," he says. "This is the generation that actually popularized the drug marijuana. It's always been around, but it bloomed in popularity in the late 1960s."

Much has changed since in 50 years.

"For the kids these days, marijuana is just already here," he adds. "For this other generation, I hate to say they were test rats because that it makes it seem like a bad thing, but in many respects, they were the test rats for marijuana."

NYU's study has produced some interesting statistics that speak to trends in self-reported usage among those 50 and older. While 10 years ago roughly 4 percent of males in the data set reported past marijuana use, that number has now increased to 7 percent. While perhaps not a seismic shift, the increase does reflect a trend that is seeing older Americans more open to the prospect of using cannabis.

According to Palamar, males typically report usage at a rate double that of females for all illicit substances. In the case of this survey, women 50 years of age and older went up from 2.9 percent a decade ago to 5.1 percent. Although Whites are most likely to report using pot, when the data is controlled for other variables, there are no significant differences across race.

It is also important to emphasize how data like the National Survey on Drug Use and Health (NSDUH) — from which this NYU survey drew its information — is collected.

When asked about subjects' reliability at self-disclosing past drug use, Palamar says: "That's a great point that a lot of people don't consider."

"There have been ... longitudinal studies," he adds, "where you survey the same people for many years, and a lot of people change their answers over time. They'll say that they used a drug, and then five years later, they'll say that they never used it."

The survey incorporates both a person-to-person interview and a computer survey in which the subject is often in privacy and sometimes even wearing headphones. Palamar says subjects are far more willing to be dishonest in the former setting, while the seclusion of the latter can sometimes lead to more truthful responses. In other cases, asking a 65-year-old to remember if they used marijuana 40 years after the fact can sometimes reveal the simple fact that they don't remember.

As a public health researcher, Palamar feels this new information means the focus needs to expand beyond the potential effects of marijuana on the developing brains of teenagers to its effects on their grandparents. He also says that it wasn't until this year that the NSDUH added a question to see whether users view marijuana as a recreational substance or as medicine, so until the numbers can catch up with the rapidly changing landscape of the cannabis industry, it's hard to know why exactly older people are turning to marijuana.

"I worry about legal repercussions," he says. "I worry about a nice little grandma that gets caught with weed and arrested. These are people that are at risk for arrest in the United States. It saddens me thinking about a teenager being arrested for possessing weed, and it saddens me even more imagining that a little old woman could theoretically be arrested for smoking weed. You don't want your grandma getting arrested, regardless of what you think about marijuana."

feedback@sfweekly.com

Shield yourself from sexual harassment in the workplace

By Chris Dolan

This week's question comes from Janet in the East Bay, who writes:

Q: "Chris, at my firm holiday, party my supervisor and I drank too much. We were playfully teasing each other when he suddenly he took my hand, told me how sexy I looked and kissed me on the lips. I was stunned and didn't reciprocate. I became very uncomfortable and left the party. After the party, my supervisor has texted me three times on my company cell phone during work hours asking me to go out after work. I was disturbed by his texts and, following the first one, I texted back no. I was hoping he would stop and have not responded to the other two texts, although he has asked me to 'give him another chance.' Other than texting me, he has not said or tried to do anything suggestive. I'm anxious, though, every time I'm in the same room with him and concerned about what may happen in the New Year. What should I do?"

A: Janet, I am sorry to hear you are experiencing such an uncomfortable and distressing work situation.

Under California law, employers must provide workplaces that are free of sexual harassment. Despite laws aimed at preventing sexual harassment in the workplace, it remains a persistent problem. When asked if they experienced one or more sexually based behaviors, such as unwanted sexual attention or sexual coercion, 40 percent of women say they have been sexually harassed on the job.

The California Department of Fair Employment and Housing defines sexual harassment as unwanted sexual advances or visual, verbal or physical conduct of a sexual nature. There are two primary types of employment harassment: quid pro quo Harassment and hostile work environment.

Quid pro quo harassment refers to when submission to sexual conduct is made a condition of employment. Janet, if your supervisor offered you a raise to date him or threatened you with a demotion if you refused, that would constitute quid pro quo harassment.

A hostile work environment occurs when an employee experiences offensive conduct that is severe or pervasive enough to interfere with an employee's ability to perform her or his job. The offensive conduct can take many forms including:

- Unwanted sexual advances or propositions;
- Visual conduct: leering, making sexual gestures, displaying of suggestive objects or pictures;
- Verbal conduct: making or using derogatory comments, slurs and jokes;
- Verbal abuse of a sexual nature, graphic statements about an individual's body, sexually degrading words, suggestive or obscene letters; and
- Physical conduct: touching, assault, impeding or blocking movements.

While demonstrating a hostile work environment often requires showing a pattern of offensive conduct, a single incident may create a hostile environment. Some factors considered are whether the conduct was verbal or physical, how offensive the conduct was and whether the harasser was a co-worker or supervisor.

Janet, the unwanted physical contact at the party followed by the repetitive requests for a date combined with the fact that harasser is your supervisor are all reasons why a strong argument can be made that you have been subjected to hostile work environment sexual harassment.

Here are the steps I recommend that you take:

First, copy the text messages so you have a record of what happened. This is very important evidence.

Second, report the harassment to your company. Send an email or write a note to his supervisor and the head of human resources. This puts the company on notice that your rights have been violated and that they need to take action to protect your rights. Look in your employee handbook to see whom is designated to receive complaints and make sure that they receive a copy, too. Keep notes of what you send and who you speak to so you have a record of what occurs.

The company has an obligation to conduct a good-faith investigation into your complaints and to take prompt and sufficient remedial measures to stop the conduct and make sure that you face no additional harassment. The law prohibits retaliation for reporting a good-faith belief of harassment or discrimination.

You also have a legal right to file a complaint with the Department of Fair Employment and Housing. This governmental agency is charged with investigating complaints of discrimination and harassment in the workplace.

If you want to proceed with legal action, you must file a complaint within one year of the harassment. The DFEH serves as a neutral fact-finder and attempts to help the parties voluntarily resolve disputes. If the DFEH finds sufficient evidence of discrimination and settlement efforts fail, the DFEH may file a lawsuit against the company on your behalf.

At any time after filing a complaint with the DFEH, you can ask for a right-to-sue letter that will allow you to proceed with a private, civil legal action against the supervisor and employer.

I suggest that you speak with a trial lawyer experienced in handling sexual harassment cases about your rights and the best course of action. Most trial attorneys will provide an initial consultation free of charge.

Christopher B. Dolan is owner of the Dolan Law Firm. Email questions to help@dolanlawfirm.com.

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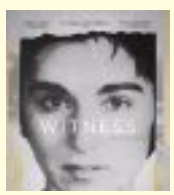
THE 10 BEST MOVIES OF 2016

Still from YouTube

By Sherilyn Connelly

Politically, this was a year in which whoever shouted their lies the loudest all but determined the truth, but at least there's one thing we can all agree on: These were the 2016's best movies.



10. *The Witness*

That 28-year-old Kitty Genovese was raped and murdered outside her Queens brownstone in 1964 is a verifiable matter of record. Less verifiable is the longstanding belief that 38 of her neighbors watched and did nothing. In James D. Solomon's documentary, Kitty's younger brother Bill investigates that now-infamous statistic, which has come to be shorthand for "Aren't humans the worst?" What he discovers is in some ways even more personally horrifying. *The Witness* is an all-too-timely look at the way media falsehoods, once agreed upon, can have real consequences.

9. *Eisenstein in Guanajuato*

Director Peter Greenaway has always been an explorer of the ways cinema can be used to tell a story visually, and he finds the perfect vehicle in the sexual awakening of *Battleship Potemkin* director, montage theorist, and all-around flibbertigibbet Sergei Eisenstein (Elmer Bäck) down Mexico way. Amidst the nudity, penises, and gay sex, Greenaway kicks his career-long love of optical trickery into overdrive. Some of it is so fake-looking that you can see the green screen around Bäck's explosion of hair, but that's also the point: Just because film is an illusion doesn't make it less emotionally valid.

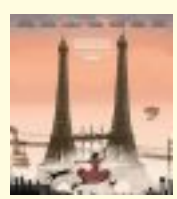
8. *The Fits*

The best portrait of female teenage alienation since *It Felt Like Love* follows 12-year-old Toni (Royalty Hightower), whose social life doesn't extend beyond training to become a boxer in Cincinnati's bleak West End. Her attention begins to wander as she grows intrigued with a local dance group, but shortly after she joins and begins to discover the magic of friendship, a mysterious illness begins sweeping through the community. Not all its mysteries are explained, but the real revelation is Hightower's astonishing, largely wordless performance.

7. *Approaching the Unknown*

Mark Elijah Rosenberg's sci-fi chamber drama finds an impossibly handsome astronaut (Mark Strong)

struggling to survive by himself when a Mars mission goes catastrophically awry. That makes it sound like a *The Martian* wannabe, but *Unknown* operates on a smaller and more philosophical scale, and has much more in common with Duncan Jones' *Moon*. For sure, it's the most melancholy space movie since Andrei Tarkovsky's original 1972 *Solaris*, and in an age in which anything imaginable can be portrayed on screen, sometimes the greatest spectacle is one person reckoning with the infinite.



6. *April and the Extraordinary World*

Remember when adventure movies used to be fun? Inspired by graphic novelist Jacques Tardi, Christian Desmares and Franck Ekinci's animated romp *April and the Extraordinary World* does. Set in an alternate-history 1941 Paris powered by coal and steam and in which scientific progress has been outlawed, teenage April (Marion Cotillard) and her talking cat, Darwin (Philippe Katerine), continue the work of her vanished scientist-parents while evading the police. *April* hits the ground running and never lets up, and it bears repeating: The heroes are a teenage girl and her talking cat. That's all you need to know, *n'est-ce pas*?

5. *Tikkun*

Spellbinding and occasionally profane, Avishai Sivan's disturbing black-and-white dream of a film follows young Orthodox scholar Haim-Aaron (Aharon Traitel) through life and death and back again, and he finds both wanting. Haim-Aaron's butcher father (Khalifa Natour) revives him after an accident leaves Haim-Aaron legally deceased for a Talmudically significant 40 minutes — only for his son to find himself more troubled than ever by his sheltered Hasidic life in Jerusalem. His father, in turn, struggles with the fear that resurrecting his son sorta kinda maybe went against G-d's will. (Turns out he hates that.)

4. *Ghostbusters: Answer the Call*

It may not be yet possible to fully consider Paul Feig's latest on its own merits, but let's give it the ol' college try: The new *Ghostbusters* is a funny, well-constructed action-comedy from an experienced director with a cast of comedy professionals. Significantly, it's a true ensemble comedy in which even the smallest roles are given a chance to shine. More people would have enjoyed it, had they given it a chance. But between the results of the election and *Deadpool* grossing $782 million worldwide, 2016 was a year in which all the wrong things were given a chance.

3. *The Incident*

Director Isaac Ezban spins a peculiar kind of nightmare: A policeman and two criminals become trapped in a stairway that has turned into an infinite loop, with no escape. Meanwhile, a divorcee takes her children on a road trip with her new boyfriend, only to find that they keep driving on the same few kilometers of road under an unmoving sun. Ezban commits to his premise, going deep into the minutiae of how his characters survive in their personal hells for three decades and what the ordeal does to their bodies and their minds, and it's never less than chilling.

2. *The Neon Demon*

Set in the cutthroat world of fashion models, Nicolas Winding Refn's latest is a surreal meditation on how our culture ravenously consumes youth and female beauty. Though lead actress Dakota Fanning was underage during filming and nubility abounds, this isn't mere T&A — and there's no sex or nudity until the third act. Cinematographer Natasha Braier creates a lush, pink-and-purple-heavy color palette that you just want to live in, and which complements the dark sparkle of Cliff Martinez's synthesizer score. If director Refn's 2013 underrated *Only God Forgives* evoked *Twin Peaks: Fire Walk With Me,* then this is his *Mulholland Dr.* (For the record, that's high praise.)

1. *Lemonade*

It premiered with little advance warning on HBO, it's officially referred to as a visual album, and at least one prominent critic has argued that it should perhaps be kept off best-of lists because its presence might prevent less well-publicized films from being recognized (a stance that didn't disqualify the culture-shaking blockbuster *Mad Max: Fury Road* from appearing on that same critic's 2015 list). But none of that keeps *Lemonade* from being the most beautiful and emotionally resonant film of the year, in which Beyoncé works through her grief about the infidelity of her husband, Jay-Z, via song, poetic narration, and some truly startling and gorgeous imagery, while also celebrating the strength of Black women to rise above their systemic marginalization. *Lemonade* even elevates the source of its title from cliché platitude to hard-won wisdom.

'AIN'T NO BITCHES GONNA HUNT NO GHOSTS': THE WEB VS. *GHOSTBUSTERS*

Before they could start busting ghosts, the trolls attacked.

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By Sherilyn Connelly

***Ghostbusters* ruined my** childhood!

Wait, that's not quite right: *Ghostbusters II* ruined my teenage years. More specifically, its thudding mediocrity ruined the night of June 16, 1989, which was both the film's premiere and my 16th birthday. And it didn't really ruin that because it's not possible for a single mainstream comedy movie to ruin any amount of a person's life, either at the time or retroactively. In truth, *Ghostbusters II* was an anomaly in what was otherwise one of the best cinematic summers of my life, a season that included *UHF*, *Batman*, *Lethal Weapon 2*, *The Abyss*, and especially *Do the Right Thing*. Cut to 2016, which has been a terrible year for anyone who isn't a straight White man, and no movie angried up the blood of the Sexual Predator-elect's core demographic than Paul Feig's *Ghostbusters,* henceforth referred to by its subtitle *Answer the Call*.

Twenty-seven years after a second sequel failed to materialize — despite the two television cartoons, three different Universal Studios Florida live shows, multiple video games and comic books, and hundreds of toys from dozens of manufacturers, all of which kept the license profitable — Feig tweeted on Oct. 8, 2014, that he was "making a new Ghostbusters & writing it with @katiedippold & yes, it will star hilarious women."

In March 2015, *Variety* reported that Feig said the reaction to the October announcement included "some of the most vile, misogynistic shit I've ever seen in my life," and that the most common thing he heard on Twitter was "Thanks for ruining my childhood." He also noted that the accusations of childhood-ruining almost always came from men with high-end jobs whose bios said things like "Proud father of two!" — about which Feig reasonably wondered: "You're raising children, and yet you're bashing me about putting women in my movie?"

It's worth noting that this was all happening during the Gamergate shitshow. A week after Feig's October 2014 tweet, feminist media critic Anita Sarkeesian canceled a talk at Utah State University because the police had refused to conduct firearm searches. This refusal occurred despite the fact that an anonymous snowflake had written that, because "feminists have ruined my life" — aww, *pobrecito!* — he would commit "the deadliest school shooting in American history" if Sarkeesian were allowed to speak. Interpret that as you will.

The first *Answer the Call* trailer was released on March 3, 2016, and by April 29, it had garnered 28.7 million views and 507,610 dislikes on YouTube, making it the most-hated in the site's history until that point. At the time of this writing, it's *still* YouTube's most-disliked trailer and the 10th-most-disliked video overall. (The top of the list is a video is by a pop singer whose fan base is young girls, and six of the other videos feature women and/or people of color. Again, interpret that as you will.)

If you somehow haven't had your fill of toxic masculinity this year, search for "Ghostbusters trailer rant" on YouTube — and if you're feeling especially masochistic, set the duration filter to "Long (>20 minutes)" and scroll through the results. I've watched some of them, and I don't recommend it.

But I do recommend *Answer the Call*. I've seen it several times now, and consider it a delicious orange that's every bit the equal of the 1984 apple — which, as a card-carrying Gen Xer, I've probably seen hundreds of times, including twice in 35mm at the Castro Theater in recent years. I find it far more satisfying in many ways, particularly regarding laughs per minute and character development. But the quality of the finished film is almost beside the point.

Even though the uproar over the movie looks, swims, and quacks like a misogynistic duck, many behind the backlash insist that they are not angry about the film's blatant Vagenda of Manocide, but rather because Sony intended *Answer the Call* to launch a trendy shared-universe franchise, thus compromising the integrity of a brand that, to date, had only produced (deep breath) two feature films and two television cartoons and three different Universal Studios Florida live shows and multiple video games and comic books and hundreds of toys from dozens of manufacturers. Having factored in that entirely reasonable objection by people who are no doubt also boycotting *Rogue One*, one of my operating theories about the hatred of *Answer the Call* is the lack of masturbation fodder.

Real talk: Not only are Feig's hand-picked cast of comedy professionals Leslie Jones, Melissa McCarthy, Kristen Wiig, and Kate McKinnon all over 30 years of age, the closest any of them come to what the average heterosexual boy on the internet considers fuckable is the openly queer McKinnon (who really should have been *Time*'s Person of the Year, but that's another essay altogether). Feig said he made a point of portraying the Ghostbusters as working women, which is why their uniforms are entirely functional and in no way form-fitting or sexualized. The outrage probably wouldn't have subsided had the film been cast with *Maxim* models, which would have been correctly identified as pandering, but the collective penis of the straight American male hates being ignored.

I could be entirely wrong about that, of course. (Hey, maybe Gamergate really *was* about ethics in games journalism!) The financially unsuccessful *Answer the Call* is by no means a perfect film, and as with every work of art, not everyone is going to enjoy it whether its existence ruined their childhood or not; I went into the megahit *Deadpool* largely unfamiliar with the character, and did not care for it. I also doubt anyone with a ruined childhood would bother to listen to *Answer the Call*'s commentary tracks, since that would require watching the film, which many swore they would never ever do in a million billion kazillion years. But if they did, they would find that rather than being cowed by the angry tweets and "Long (>20 minutes)" YouTube rants, the filmmakers are laughing at them.

Early into Feig's track with Dippold, they go off on a tangent about the 1992 film *Medicine Man*, and Feig says, "That's going to be our next reboot! See who we can upset with that one — some scientist somewhere will say, 'You ruined my college years by rebooting that.' "

Dippold later relates that a lot of men got upset about the Ghostbusters shooting the final monster in the groin, calling it "Katie trying to get back at the men," but Feig clarifies that it was his idea — and he also suggests that Dippold's next movie will be called *Nut-Shooters*.

On the other commentary track, Feig reminisces about buying bootleg VHS tapes at Comic-Con back in the day. His executive producer, Jessie Henderson, mentions 1974's legendary made-for-TV movie and VHS-trading staple *Bad Ronald*, to which Feig says, "Let's reboot *Bad Ronald*! Will that upset anyone? Will we ruin childhoods with that?" Henderson suggests calling it *Bad Rhonda*.

In those examples and elsewhere, it's clear all involved are proud of the movie, and they were never truly demoralized by the haters. For the crime of being a large Black woman, Leslie Jones endured a racist Twitter abuse campaign spurred by White supremacist and Breitbart editor Milo Yiannopoulos in July; she was then doxxed, and nude photos were leaked when her website was hacked in August. But on *Saturday Night Live* in October, she laughed at the hackers for thinking they could possibly shame or even faze her: "At a certain point, you stop being embarrassed and start being you, and I have been me for 49 years. The only person who can hack me is me." Word.

Answer the Call was a $144 million studio movie intended to launch a profitable new franchise to benefit Sony stockholders the way the *Star Wars* and Marvel movies benefit Disney stockholders, so it was never an underdog like the similarly attacked $5 million *Jem and the Holograms* was last year, but the *Answer* backlash was faster and harder and far more personal. But the cast and crew rose up and made the movie they wanted to make, despite the cries of "DO NOT WANT" by men terrified that the culture is not directly catering to them. Even during the worst of the July abuse, Jones only stepped away from Twitter for two days while Yiannopoulos got rightfully banned from the platform for his hate speech. Otherwise, Jones and the others remained visible and awesome, and never stopped laughing.

Or, to put it another way: They weren't afraid of no trolls.

Sherilyn Connelly has covered film since 2012 and is the author of Ponyville Confidential: The History and Culture of My Little Pony, 1981-2016 *(McFarland & Company, 2017). Follow her on Twitter at @sherilyn.*

MOMENTS YOU MIGHT HAVE MISSED

On the night of the election, the great comedian George Wallace tweeted, "I promise love will win. Eventually." While we can only hope (and love), three films this year had wonderful scenes about how that most important of emotions is expressed.

Love in the Time of Carnage in *Tower*

Bleeding out on hot Texas concrete after being shot during lifelong gun enthusiast Charles Whitman's 1966 sniping spree, the extremely pregnant Claire Wilson reminisces about falling in love with her boyfriend, Tom, now lying dead beside her. As retold by improbable survivor Wilson and visualized through full, Peter Max-style color in Thomas Maitland's otherwise monochromatically rotoscoped documentary, it captures the feeling of young love like few other films.

The Stream of Time in *Louder Than Bombs*

Sullen teenager Conrad (Devin Druid) walks his crush Melanie (Ruby Jerins) back to her home after she gets drunk at a party. He looks away as she pauses to pee in a driveway, and her stream touches his shoe, echoed by a single tear running down his cheek. Narrated by Melanie describing Conrad's memory of the event, it's as intimate as they'll ever be, and even though she suggests they have lunch soon, he knows she'll feel differently when she sobers up. Most things only happen once, if they ever happen at all.

Leila, the ~~Sixth~~ Seventh Cousin of *Jimmy Vestvood, Amerikan Hero*

This very funny leading role for Maz Jobrani is frequently stolen by Sheila Vand as the title character's adoring distant cousin Leila. Perhaps best-known for her smoldering, dark-eyed performance as the chador-wearing vampire in A Girl Walks Home Alone at Night, all of Vand's scenes are a joy — but none is quite like the grin and eyebrow wag that Leila gives Jimmy as she corrects him for calling her his sixth cousin: "Seventh." It's subtle, hilarious, and hella sexy.

Still from *Louder Than Bombs*

2017 MOVIES WE'RE LOOKING FORWARD TO

Other than the big tentpole franchises — *Pirates of the Caribbean*, *Star Wars*, *Justice League*, *Alien*, and another motherfucking goddamn *Transformers* movie, for fucking fuck's sake — and reboots — *Friday the 13th*, *Power Rangers*, *The Ring*, *Saw*, and *King Kong* — we don't know a lot about the movies being released next year. Indeed, 2017's best movie is probably still under wraps — nobody knew about *Lemonade* this time last year — but there are still some to start getting excited about.

Baby Driver

That this will only be Edgar Wright's fourth film since his 2004 breakthrough *Shaun of the Dead*, and his second since the 2010 masterpiece *Scott Pilgrim vs. the World*, further demonstrates that there's no justice in the world. But this heist comedy is also Wright's first original solo script, and he's scored Kevin Spacey, Jamie Foxx, and perhaps most importantly, Jon Hamm. It may be too much to hope that this begins a long and fruitful collaboration between Wright and Hamm, but anything is possible.

Dunkirk

Seemingly pivoting away from the mind-bendiness of his last two non-*Batman* pictures — *Interstellar* and *Inception* — Christopher Nolan's new movie is set during the evacuation of Dunkirk. He shot the film in 70mm and IMAX, and while Nolan would probably shoot *My Dinner With Andre* in 70mm if he could, the subject and the presentation make *Dunkirk* feel like a throwback to past widescreen World War II epics such as *The Longest Day* and *Patton* — though it's likely to be far more watchable. (Those two don't hold up well. Just sayin'.)

My Little Pony: The Movie

Featuring the characters from the *Friendship Is Magic* television series, Hasbro has implied that this will be the first *My Little Pony* theatrical film — which isn't true even if you disqualify the undervalued *Equestria Girls* movies. Heck, it isn't even the first movie with this title, as the 1986 *My Little Pony: The Movie* will attest. But it *is* the first Pony film intended to appeal to a wide audience, and *Magic*'s secret weapon, Rebecca Dart, is the art director, so if nothing else, it'll be pure eye candy.

T2: Trainspotting

Photo by Jaap Buitendijk, © 2016 CTMG, Inc. All Rights Reserved

T2: Trainspotting

What looks at first like a panicked retreat to the familiar territory of his 1996 breakthrough after the financial underperformance of *Trance* and *Steve Jobs* is in fact something Danny Boyle has been talking about since the headier *Slumdog Millionaire* days. Loosely based on *Porno*, novelist Irvine Welsh's sequel to his original *Trainspotting*, Boyle has retained all his original cast to see how Renton, Spud, and the others are doing two decades later. Here's hoping none of them has reproduced.

MUST-SEE EVENTS

WEEK OF DEC. 29 - JAN. 4, 2016
SFWEEKLY.COM/CALENDAR

FOR OTHER GREAT EVENTS, CHECK OUT PAGES 19-27

THURSDAY 12/29

MEWVIE NIGHT: WHEN HARRY MET SALLY

Thursday, Dec. 29, 7:30 p.m. at KitTea Cat Cafe, 96 Gough St. $26, kitteasf.com

Head on over to KitTea Cat Cafe for a Thursday night screening of *When Harry Met Sally* surrounded by fluffy cats. Your ticket includes an unlimited cup of their signature green teas and one dessert.

SUNDAY 1/1

BREAKFAST OF CHAMPIONS

Sunday, Jan. 1, 6 a.m.-6 p.m. at the Midway, 900 Marin St. $20-$30; themidwaysf.com

Only the strong will survive the 17th Annual Breakfast of Champions block party. Hosted by the Space Cowboys, this rager includes music inside the Midway and DJs in outdoor tents, full bars both inside and out, food trucks, art cars, and more. Don't forget to bring a little extra cash to donate to the SF-Marin Food Bank Drive.

FRIDAY 12/30

SING-A-LONG *SOUND OF MUSIC*

Friday, Dec. 30, 7 p.m. Castro Theatre, 429 Castro St. $16; castrotheatre.com

Hosted by Sara Moore and Laurie Bushman, the Castro Theatre's annual *Sing-a-Long Sound of Music* is a screening of the classic Rodgers and Hammerstein musical in glorious widescreen, complete with subtitles so that the whole audience can sing along! In addition to belting out the tunes, goody bags will be handed out to everyone, and audience members can add to the fun by dressing up as a favorite character for the costume contest.

SATURDAY 12/31

THE ROCKY HORROR PICTURE & NEW YEAR'S EVE SHOW

Saturday, Dec. 31, 11 p.m., at the Clay Theatre, 2261 Fillmore St.; $8

See The Bawdy Caste perform *The Rocky Horror Picture Show* in San Francisco at the amazing Clay Theatre on New Year's Eve. The Bawdy Caste will be performing on stage in front of the screen while the movie plays in the background.

CALENDAR LISTINGS

Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing or have a listing added, e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

ART GALLERIES

THURSDAY, DEC. 29

Anglim Gilbert Gallery. Entrance: Dean Smith produces drawings that are abstract, yet make reference to organic growth and the representation of 3-dimensional space. Delicate compositions made up of tiny lines, so fine and regimented in their perfect repetition, it seems impossible that they might be produced, tiny mark after tiny mark, by hand. Dean Smith's drawings breathe their own life, living somewhere between geometry and botany. Saturdays, 10:30 a.m.-5:30 p.m.; Tuesdays-Fridays, 10 a.m.-5:30 p.m. Continues through Jan. 14. 14 Geary Street, San Francisco.

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

Chinese Culture Center of San Francisco. Humanimal: A Heart to Heart Habitat: an interactive design exhibition that explores humans' relationship with animals, centered on Xiaoxiao Zeng's Red Dot Award-winning project of the same name. Humanimal uses interactive design as a catalyst for communication and relationship building. Through a fun and immersive "game,A participants are given an inviting space to engage with the issue critically, to creatively explore, and to tap into their inner humanimal. Tuesdays-Saturdays, 10 a.m.-4 p.m. Continues through Jan. 21. Free. 750 Kearny, San Francisco, 415-986-1822, c-c-c.org.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

Harvey Milk Photography Center. EXposed: A juried exhibition featuring works by the San Francisco Street Photography Group. The exhibition will showcase contemporary images created on the streets of San Francisco through the lens of a talented group of Bay Area photographers. These images capture the ordinary (and sometimes not-so-ordinary) lives of people in The City, in ways that often suggest an underlying narrative that elicits the viewer's own interpretation Sundays, 11 a.m.-6 p.m.; Saturdays, 10 a.m.-6 p.m.; Wednesdays, 1-3 & 5-9 p.m.; Tuesdays, Thursdays, 1-9 p.m. Continues through Jan. 22. Free. www.harveymilkphotocenter.org. 50 Scott, San Francisco, 415-554-9522, harveymilkphotocenter.org.

Jenkins Johnson Gallery. Viewpoints: Viewpoints, a group exhibition of abstract and conceptual artwork featuring established masters and emerging artists, including Romare Bearden, McArthur Binion, Tony Lewis, Lavar Munroe, Blessing Ngobeni, Johnathan Payne, Cullen Washington, Aubrey Williams, and Nate Young. Tuesdays-Fridays, 10 a.m.-6 p.m.; Saturdays, 10 a.m.-5 p.m. Continues through Jan. 14. Free. 415-677-0770. jenkinsjohnsongallery.com/. 464 Sutter, San Francisco, 415-677-0770, jenkinsjohnsongallery.com.

Minnesota Street Project. Anne Chu: A solo exhibition of sculptures and works on paper by Anne Chu. The presentation will be a tribute to the life of the artist and the unveiling of recent artworks. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Jan. 7. Free. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

SOMArts Cultural Center. Touch On: Aesthetics in the Art, Politics and Ontology of Touch: Fourteen multidisciplinary artists reflect on the meaning and power of touch through painting, sculpture, photography, performance, and video. Saturdays, 12-5 p.m.; Tuesdays-Fridays, 12-7 p.m. Continues through Jan. 12. Free. 934 Brannan, San Francisco, 415-863-1414, somarts.org.

FRIDAY, DEC. 30

Anglim Gilbert Gallery. Entrance: Dean Smith produces drawings that are abstract, yet make reference to organic growth and the representation of 3-dimensional space. Delicate compositions made up of tiny lines, so fine and regimented in their perfect repetition, it seems impossible that they might be produced, tiny mark after tiny mark, by hand. Dean Smith's drawings breathe their own life, living somewhere between geometry and botany. Saturdays, 10:30 a.m.-5:30 p.m.; Tuesdays-Fridays, 10 a.m.-5:30 p.m. Continues through Jan. 14. 14 Geary Street, San Francisco.

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Chinese Culture Center of San Francisco. Humanimal: A Heart to Heart Habitat: an interactive design exhibition that explores humans' relationship with animals, centered on Xiaoxiao Zeng's Red Dot Award-winning project of the same name. Humanimal uses interactive design as a catalyst for communication and relationship building. Through a fun and immersive "game,A participants are given an inviting space to engage with the issue critically, to creatively explore, and to tap into their inner humanimal. Tuesdays-Saturdays, 10 a.m.-4 p.m. Continues through Jan. 21. Free. 750 Kearny, San Francisco, 415-986-1822, c-c-c.org.

Don Soker Contemporary Art. Dimitra Skandali: Meltmia and other stories: Dimitra Skandali's first solo show with the gallery will include site-specific multimedia installations in combination with smaller pieces made of found, natural and manmade materials. The title refers to the annual periodic winds of the Aegean Sea which bring trash to the seashores and can be dangerous if they are strong, but very pleasant if they are smoother; a reminder that everything passes and moves in circles. Fridays, Saturdays, 12-6 p.m. Continues through Jan. 7. Free. 2180 Bryant St. #205, San Francisco, 415-291-0966, www.donsokergallery.com.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

Art Gallery

FERDINANDA FLORENCE & WYNNE HAYAKAWA

Opening reception Wednesday, Jan. 4, 5:50-7:30 p.m. Continues Monday-Fridays through Feb. 3, at Andrea Schwartz Gallery, 545 Fourth St. Free; asgallery.com

Ferdinanda Florence's paintings are emphatically physical, admittedly quiet, and — above all — pensive. Unlike her previous series, which variably focused on the city of Vallejo, her two recent bodies of work, *Orange Equipment* and *VELPCo,* focus solely on two particular buildings, which stand as sentinels in the town. Wynne Hayakawa paints to convey her sense of the natural world. Her most recent paintings are a photographic glimpse of the forests in Northern California. With her camera, Hayakawa takes to the forests and captures the essence of walking among the trees. She utilizes a slow shutter speed, resulting in an abstracted image that consists mainly of light and dark forms. Hayakawa uses these images to begin her painting process with an impressionistic and layered interplay of colors, lights, flatness, and space.

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Jenkins Johnson Gallery. Viewpoints: Viewpoints, a group exhibition of abstract and conceptual artwork featuring established masters and emerging artists, including Romare Bearden, McArthur Binion, Tony Lewis, Lavar Munroe, Blessing Ngobeni, Johnathan Payne, Cullen Washington, Aubrey Williams, and Nate Young. Tuesdays-Fridays, 10 a.m.-6 p.m.; Saturdays, 10 a.m.-5 p.m. Continues through Jan. 14. Free. 415-677-0770. jenkinsjohnsongallery.com/. 464 Sutter, San Francisco, 415-677-0770, jenkinsjohnsongallery.com.

Minnesota Street Project. Anne Chu: A solo exhibition of sculptures and works on paper by Anne Chu. The presentation will be a tribute to the life of the artist and the unveiling of recent artworks. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Jan. 7. Free. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

SOMArts Cultural Center. Touch On: Aesthetics in the Art, Politics and Ontology of Touch: Fourteen multidisciplinary artists reflect on the meaning and power of touch through painting, sculpture, photography, performance, and video. Saturdays, 12-5 p.m.; Tuesdays-Fridays, 12-7 p.m. Continues through Jan. 12. Free. 934 Brannan, San Francisco, 415-863-1414, somarts.org.

SATURDAY, DEC. 31

Anglim Gilbert Gallery. Entrance: Dean Smith produces drawings that are abstract, yet make reference to organic growth and the representation of 3-dimensional space. Delicate compositions made up of tiny lines, so fine and regimented in their perfect repetition, it seems impossible that they might be produced, tiny mark after tiny mark, by hand. Dean Smith's drawings breathe their own life, living somewhere between geometry and botany. Saturdays, 10:30 a.m.-5:30 p.m.; Tuesdays-Fridays, 10 a.m.-5:30 p.m. Continues through Jan. 14. 14 Geary Street, San Francisco.

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Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

Harvey Milk Photography Center. EXposed: A juried exhibition featuring works by the San Francisco Street Photography Group. The exhibition will showcase contemporary images created on the streets of San Francisco through the lens of a talented group of Bay Area photographers. These images capture the ordinary (and sometimes not-so-ordinary) lives of people in The City, in ways that often suggest an underlying narrative that elicits the viewer's own interpretation Sundays, 11 a.m.-6 p.m.; Saturdays, 10 a.m.-6 p.m.; Wednesdays, 1-3 & 5-9 p.m.; Tuesdays, Thursdays, 1-9 p.m. Continues through Jan. 22. Free. www.harveymilkphotocenter.org. 50 Scott, San Francisco, 415-554-9522, harveymilkphotocenter.org.

Jenkins Johnson Gallery. Viewpoints: Viewpoints, a group exhibition of abstract and conceptual artwork featuring established masters and emerging artists, including Romare Bearden, McArthur Binion, Tony Lewis, Lavar Munroe, Blessing Ngobeni, Johnathan Payne, Cullen Washington, Aubrey Williams, and Nate Young. Tuesdays-Fridays, 10 a.m.-6 p.m.; Saturdays, 10 a.m.-5 p.m. Continues through Jan. 14. Free. 415-677-0770. jenkinsjohnsongallery.com/. 464 Sutter, San Francisco, 415-677-0770, jenkinsjohnsongallery.com.

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SUNDAY, JAN. 1

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TUESDAY, JAN. 3

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WEDNESDAY, JAN. 4

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Oakland Museum of California. All Power to the People: Black Panthers at 50: Uncover the history of the Black Panther Party—a history that is often misunderstood. Charismatic Panthers—both men and women—created programs to benefit the people, stood up against power, and earned the admiration of other struggling communities in the US and across the globe. Rare historical artifacts, never-before-seen photographs, first-person accounts from former Panthers, scholars, and community members, and contemporary art show how the Party continues to influence culture and activism locally, nationally, and internationally. First Wednesday-Sunday of every month. Continues through Feb. 12. Free-$15.95. 1000 Oak, Oakland, 510-238-2200, museumca.org.

SOMArts Cultural Center. Touch On: Aesthetics in the Art, Politics and Ontology of Touch: Fourteen multidisciplinary artists reflect on the meaning and power of touch through painting, sculpture, photography, performance, and video. Saturdays, 12-5 p.m.; Tuesdays-Fridays, 12-7 p.m. Continues through Jan. 12. Free. 934 Brannan, San Francisco, 415-863-1414, somarts.org.

COMEDY

THURSDAY, DEC. 29

Amy Miller's Solid Gold Album Release Show: Fiercely funny Bay Area native Amy Miller celebrates the release of her debut comedy album for Kill Rock Stars 'Solid Gold.' With Josef Anolin, Dominique Gelin, and Andrew Holmgren. Thu., Dec. 29, 8-10 p.m., $12-$15, www.docslabsf.com/event/1382643-amy-millers-solid-gold-album-san-francisco/. Doc's Lab, 124 Columbus, San Francisco, 415-649-6191, docslabsf.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

The Mission Position: Weekly stand-up comedy showcase hosted by Matt Lieb, Kate Willett, Jessica Sele, Richard Toomer, and Torio Van Grol. Thursdays, 8 p.m., $10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 415-693-9588.

Riches To Rags: Individually the three techies have decoded a lot of apps, together the three comedians have decoded a lot of audiences across USA, Canada, and India. Thu., Dec. 29, 7:30-9 p.m., $12-$15, www.RichesToRagsComedy.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Rock n Roll Comedy Jam: Featuring music by Medicine Bug and comedy by Affirmative Action Heroes, plus guests. Thursdays, 8 p.m., $5-$20, facebook.com/medicinebug. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Storking Comedy: Stand-Up at a Music Venue: Storking Comedy showcases the funniest up and coming Bay Area comedians. The show also features hilarious interviews with each performer. Live music often follows the comedy show at 9:30 pm. All comedy audience members receive a discounted cover charge to see the bands. Thursdays, 7:30-9 p.m., Free, sadcomedyrsvp@gmail.com, www.storkclubcomedy.eventbrite.com. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, storkcluboakland.com.

Where the Funny Things Are: Comedy open mic hosted by Christian Reyes. Thursdays, 7 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

FRIDAY, DEC. 30

Best of San Francisco Stand-Up Comedy: 18+ local comedy showcase. Fridays, 8 p.m., $15, bestofsfstandup.com. The Variety Preview Room (The Hobart Building), 582 Market, San Francisco, 415-781-3893, varietync.org/screening-room.

Brainwash Weekend Comedy Showcase: Because when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Comedy Noir: Hosted by Valerie Branch. Fridays, 8 p.m. Balancoire, 2565 Mission, San Francisco, 415-920-0577, balancoiresf.com.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

High Brow: Monthly meetup for jokers, smokers, and midnight tokers. Last Friday of every month, 10 p.m., $10. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.

Comedy

GREG PROOPS

Friday, Dec. 30, 8 p.m. and 10 p.m., and Saturday, Dec. 31, 7:30 p.m. and 10 p.m., at the Punch Line, 444 Battery St. $25-$55; punchlinecomedyclub.com

Greg Proops is a stand-up comedian from San Francisco best-known for his unpredictable appearances on *Whose Line is it Anyway?* Proops has a hit podcast called *The Smartest Man in the World*, and he has lent his voice to *Hell and Back*, *Star Wars the Phantom Menace*, *The Nightmare Before Christmas*, *Bob the Builder*, and more.

lostweekendvideo.com.

NYE Coast To Coast All-Stars Comedy Classic: Four Comedy Masters. Three decades of comedy. Two nights of Laughter. One Epic Show! Featuring "Russell Simmons' Def Comedy Jam" Alumni: AJ 'Ezal' Johnson, Alonzo 'Hamburger' Jones and Cecil 'Shuckey Duckey' Armstrong and hosted by Chris 'The Mayor' Thomas. Fri., Dec. 30, 8-9:30 & 10-11:30 p.m.; Sat., Dec. 31, 8-9:30 & 10 p.m.-1 a.m., $30-$100, https://www.facebook.com/events/350207122010802/. Black Repertory Theatre, 3201 Adeline, Berkeley, 510-652-2120, blackrepertorygroup.com.

Pamtastic's Comedy Clubhouse: Weekly comedy podcast with host Pam Benjamin and a live audience. Fridays, 8 p.m., free, facebook.com/PamtasticsComedyClubhouse. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Women gettin Witty: An all female comedy showcase that premieres not only some of the best in the Bay but also comedians from all over California. Last Friday of every month, 8-9:30 p.m., $10, https://www.facebook.com/womengettinwitty/. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

Your Fucked Up Relationship: Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

SATURDAY, DEC. 31

Brainwash Weekend Comedy Showcase: Because when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Brava's New Year's Eve Comedy Fiesta: Brava's New Year's Eve Comedy Fiesta, now in its fifth year, will lead the charge into uncharted territory (aka the New Year) with a diverse line up of satirically endowed, provocatively charming, woke, witty, and acclaimed stand up comedians. The laugh fest will be followed by dancing until 1 a.m., celebrity DJ Biachi Ishere, complimentary midnight champagne, munchies, and party hats. Featuring Marga Gomez, Tom Ammiano, and Carla Clayy. Hosted by Priya Prasad, with special guests Butch Escobar and Chey Bell. Sat., Dec. 31, 9 p.m., $35-$50. Brava Theater Center, 2781 24th St., San Francisco, 415-641-7657, brava.org.

Brave New Jokes: Soma-free comedy with hosts Michael Brandon, Nicole Calasich, and Adrian McNair. Last Saturday of every month, 7 p.m., free. Adobe Books, 3130 24th St., San Francisco, 415-864-3936, adobebooks.com.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Comedy by Michael: Monthly stand-up comedy show hosted by Michael D. Booker. Last Saturday of every month, 8 p.m., $15-$20, michaelbookerentertainment.com. Englander Sports Pub, 101 Parrott, San Leandro, 510-357-3571, englanderpub.com.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Cynic Cave: Hosted by George Chen and Kevin O'Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Dash: Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, San Francisco, un-scripted.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

Night Moves: Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

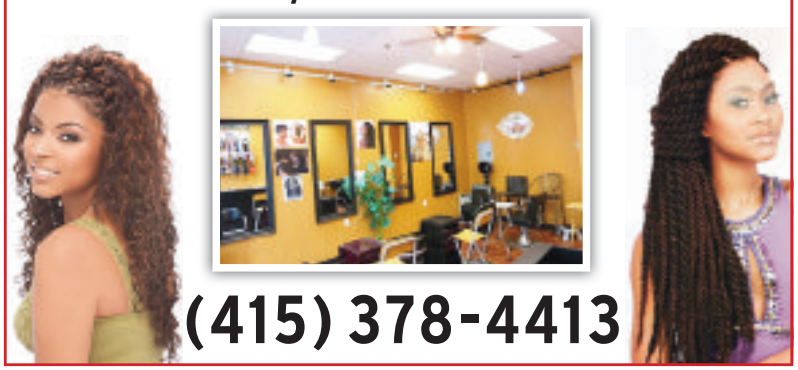
NYE Coast To Coast All-Stars Comedy Classic: Four Comedy Masters. Three decades of comedy. Two nights of Laughter. One Epic Show! Featuring "Russell Simmons' Def Comedy Jam" Alumni: AJ 'Ezal' Johnson, Alonzo 'Hamburger' Jones and Cecil 'Shuckey Duckey' Armstrong and hosted by Chris 'The Mayor' Thomas. Fri., Dec. 30, 8-9:30 & 10-11:30 p.m.; Sat., Dec. 31, 8-9:30 & 10 p.m.-1 a.m., $30-$100, https://www.facebook.com/events/350207122010802/. Black Repertory Theatre, 3201 Adeline, Berkeley, 510-652-2120, blackrepertorygroup.com.

Paula Poundstone: Sat., Dec. 31, 8-10 p.m., $57.50, bit.ly/2cmfGLQ. Nourse Theatre, 275 Hayes, San Francisco, 415-563-2463, cityarts.net/nourse.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

The Setup: A stand-up comedy show in the heart of San Francisco that features comedians from around the country as well as local rising stars. Saturdays, 8-9:30 p.m., $5. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

SF Tonight!: Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Bay Area/African Hair Braiding:
Braids, Weaves & Locks
256 Taylor St. San Francisco

(415) 378-4413

SUNDAY, JAN. 1

SF Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

MONDAY, JAN. 2

Doc's Comedy Open Mic: Comedy returns to the North Beach space formerly occupied by landmark nightclub The Purple Onion — and this weekly open mic means that you, too, can share the same stage where Lenny Bruce once stood. Mondays, 7 p.m., free. Doc's Lab, 124 Columbus, San Francisco, 415-649-6191, docslabsf.com.

Gettin' Weird: With Stokes & Holtz. First Monday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Hysteria: Comedy Open Mic for Women & Queers: Hosted by Irene Tu and Jessica Sele, with all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Joking, Not Slurred: Every other Monday, 5 p.m.-midnight, free. Oddjob, 1337 Mission, San Francisco, 415-555-1337, oddjobsf.com.

Melt the Mic: Free comedy night produced by Griffin Daley. Mondays, 8 p.m., free, griffindaley.com. Melt!, 700 Columbus, San Francisco, 415-392-9290, melt-cafe.com.

Misery Index: This free monthly yuk-fest "brings together some of the most pessimistic, neurotic, and dysfunctional individuals on the face of the planet: stand-up comedians." First Monday of every month, 9 p.m., free, miseryindexcomedy.com. The Rite Spot Cafe, 2099 Folsom, San Francisco, 415-552-6066, ritespotcafe.net.

TUESDAY, JAN. 3

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 415-431-4278, harveyssf.com.

The Layover Comedy Night: Tuesdays, 8 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, oaklandlayover.com.

Moe Greene: Comedy open mic hosted by Michael Brandon. Tuesdays, 7:30 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

OMFG: Weekly comedy open mic. Tuesdays, 7 p.m., free. OMG, 43 Sixth St., San Francisco, 415-896-6374, clubomgsf.com.

Troubled: With Rajeev Dhar and friends. Tuesdays, 6:30-9 p.m., free, troubledcomedy.tumblr.com. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Tuesday Night Comedy Funnies: Tuesdays, 8 p.m., $17-$27. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 415-383-9600, 142throckmortontheatre.com.

WEDNESDAY, JAN. 4

Casual Sets! Live Comedy!: Hosted by Levi Jacobs. First Wednesday of every month, 9 p.m., $5, facebook.com/casualsetsoak. The Golden Bull, 412 14th St., Oakland, 510-893-0803.

Chinese Ballroom: Long form and short form comedy improv. First Wednesday of every month, 9 p.m., $12-$15, chineseballroomimprov.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Comedy @ The Comet Club: Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, San Francisco, 415-567-5589.

Comedy Machine: A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. Unlike any other comedy show in the Bay Area, we give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans. Hosted weekly by comedian Will Cole. Wednesdays, 8:30-10 p.m., $7 adv., $10, https://www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

The Dirty Show: Stand-up gents Zack Chapaloni and Joe Gorman woo you to their comedic monthly rencontre in the only San Francisco bar that resembles a tricked-out '70s sex van. First Wednesday of every month, 8 p.m., free. Kozy Kar, 1548 Polk, San Francisco, 415-346-5699, kozykar.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

#HellaHustle Showcase: Weekly comedy presented by True Hustle Entertainment. Wednesdays, 7 p.m., truehustleentertainment.com. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Inside Baseball: Not sure what kind of comedy to see? Inside Baseball features all the kinds. A different lineup each week for 5 bucks at Stage Werx Theatre in SF. Wednesdays, 10-11:30 p.m., $5, insidebaseballcomedy.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

The Purple Onion at Kells: Comedy Machine: Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 415-955-1916, kellsirish.com.

Royale with Cheese: Hosted by Nick Palm. First Wednesday of every month, 8 p.m., free, facebook.com/ComedyRoyale. The Royale, 800 Post, San Francisco, 415-441-4099, theroyalesf.com.

Safe Words: Stand-up comedy at a gay leather bar with (not gay or leathery) host Kollin Holtz. First Wednesday of every month, 8 p.m., free. S.F. Eagle, 398 12th St., San Francisco, 415-626-0880, sf-eagle.com.

Shit Creek: Summer-camp-style hijinks with Jesse Fernandez, DJ Real, Mary Van Note, and guests. First Wednesday of every month, 8 p.m. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Shit Talk: Featuring comedians from around the Bay Area and special guests. Hosted by Yuri Kagan. Wednesdays, 7 p.m., Free. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

The Tabernacle: A weekly stand-up showcase hosted by 3 of San Francisco's hardest working comedians: Steve Post, Allison Mick, and Jim McVeigh. Each Wednesday, The Tabernacle features a strong, fresh, line-up of local heavy-hitters, bigger names you've seen on TV, and other out-of-town visitors. Wednesdays, 7-8:30 p.m., $5-$10, facebook.com/tabernaclesf. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

This Week's Show: Fresh standup from the best comics in the Bay Area and beyond at San Francisco's top sports bar and nightclub--all for less than the price of a movie ticket. Wednesdays, 8-10 p.m., $10. Fort One Bar & Lounge, 2801 Leavenworth, San Francisco, 415-671-8081, fort1sf.com.

LITERARY EVENTS

THURSDAY, DEC. 29

Holla Back: Long-running weekly poetry open mic with a hip-hop vibe. Thursdays, 8 p.m., free/donation. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, eastsideartsalliance.com.

Thursdays at Readers: Weekly poetry readings curated by Jack Hirschman. Thursdays, 6:30 p.m., free. Readers Bookstore, Fort Mason, Bldg. C, San Francisco, 415-771-1076, friendssfpl.org.

SATURDAY, DEC. 31

Saturday Night Special: Monthly literary open mic hosted by Hollie Hardy and Tomas Moniz. Last Saturday of every month, 7 p.m., free, facebook.com/pages/Saturday-Night-Special-an-East-Bay-open-mic/112174188880786. Nick's Lounge, 3218 Adeline, Berkeley, 510-652-4166, nickslounge.com.

MONDAY, JAN. 2

Actors Reading Writers: Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, berkeleyhistorichotel.com.

Poets!: Bimonthly poetry social with a featured reader followed by an open mic session. Third and First Monday of every month, 7 p.m., free. Bird & Beckett, 653 Chenery, San Francisco, 415-586-3733, birdbeckett.com.

TUESDAY, JAN. 3

Jazz Stories: Pianist Richard Leiter hosts a monthly night dedicated to tales, anecdotes, and remembrances of classic jazz musicians, with live music performances to set the right vibe. First Tuesday of every month, 7:30 p.m., free. Pegasus & Pendragon Books & Music, 1855 Solano, Berkeley, 510-525-6888, pegasusbookstore.com.

WEDNESDAY, JAN. 4

Fireside: Storytelling series whose events contain tales on specific themes. First Wednesday of every month, 8 p.m., $10-$15, firesidestorytelling.com. Chez Poulet, 3359 Cesar Chavez, San Francisco.

MUSEUM EVENTS

THURSDAY, DEC. 29

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

Asian Art Museum. In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the

cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

California Academy of Sciences. Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. NightLife: Weekly afterhours party featuring dance music, drinks, scientific presentations, hands-on activities, and more for people who like to pair their intellectual curiosity with a cocktail. Thursdays, 6-10 p.m. $10-$12. calacademy.org/events/nightlife. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

Chinese Historical Society of America. The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

Contemporary Jewish Museum. Hardly Strictly Warren Hellman: Anyone lucky enough to meet Warren Hellman, or see him perform at his signature cultural creation, Hardly Strictly Bluegrass, witnessed the utter joy and humanity that emanated from his being (and his banjo). The Contemporary Jewish Museum assembles rarely-seen videos of Hellman's performances in Golden Gate Park, along with special personal possessions like a banjo signed by star performers and a jacket covered with rhinestones and a Star of David. Mondays, Tuesdays, Thursdays-Sundays. Lamp of the Covenant: Dave Lane, often described as "an outsider artist," has repurposed 6 tons of steel into a 90-foot sheath of globes, light bulbs, old tools, and other objects that hang over the museum's central lobby. Like the eternal light that can be found in every synagogue, Lane's gigantic lamp can be seen as a symbol of higher connection — both literally and figuratively. Mondays, Tuesdays, Thursdays-Sundays. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

Exploratorium. Tactile Dome: One of the Exploratorium's earliest exhibits — a pitch-black maze designed to heighten one's awareness of the sense of touch — reopens at the new location after a slight redesign. Tuesdays-Sundays. $12-$15 (in addition to regular museum admission). Permanent Exhibits: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

GLBT History Museum. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. "gayborhoods," paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

Legion of Honor. The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

San Francisco Maritime National Historical Park Visitor Center. A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

San Francisco Museum of Modern Art (SFMOMA). Picturing Modernity: Selections from the SFMOMA Collection: An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Daily. 151 3rd St., San Francisco, 415-357-4000, www.sfmoma.org.

Thacher Gallery. The Depravities of War: Sandow Birk and the Art of Social Critique: Featuring Sandow Birk's monumental print series of the Iraq War alongside historical source materials, this exhibition celebrates the longevity and persuasive power of socially-engaged art. Birk's designs are exhibited with reproductions of Jacques Callot's 17th-century *Miseries of War* prints. Through Feb. 19, 2017, 12-6 p.m. Free. https://www.usfca.edu/thacher-gallery/depravities-of-war. 2130 Fulton St., San Francisco, 415-422-5555.

Yerba Buena Center for the Arts. Murmur Wall: Located by the YBCA steps at 701 Mission, this Future Cities Lab installation lights up as it incorporates local trending search engine results and social media postings. Onlookers can offer their own contributions, which feed into the data stream, light up the sculpture, and reflect the city's volatile internet habits. Through May 31, 2017. Free. 701 Mission, San Francisco, 415-978-2787, ybca.org.

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Museum Exhibit

31ST ANNUAL JAPANESE NEW YEAR'S BELL RINGING CEREMONY

Saturday, Dec. 31, 9:30 a.m. - noon, at the Asian Art Museum, 200 Larkin St. $15; asianart.org

Ring in the New Year by taking a swing at a 2,100-pound, 16th-century Japanese temple bell. Led by Rev. Gengo Akiba, with opening remarks about the Japanese New Year by community leader Yoshie Akiba, this inspiring ceremony includes a purification ritual and chanting of the Buddhist *Heart Sutra*. Akiba will begin the bell-ringing, and participants may then take turns ringing the bell to leave behind any unfortunate experiences, regrettable deeds, or ill luck from the previous year.

Legion of Honor. The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

Randall Museum. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 415-554-9600, randallmuseum.org.

Randall Museum @ Mission Art Center. Drop-In Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. $3-$5. Meet the Animals: Though the Randall's regular facilities in Corona Heights are temporarily closed, the animals who live at the museum will make weekly trips down to the Mission for free live presentations. Saturdays, 11 a.m. Free. Drop-In Art Workshop: Get creative with arts and crafts projects for children and parents alike. Saturdays, 1 p.m. $3-$5. 745 Treat, San Francisco, 415-554-9600, randallmuseum.org.

San Francisco Maritime National Historical Park Visitor Center. A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

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SUNDAY, JAN. 1

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an

adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

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California Academy of Sciences. Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

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TUESDAY, JAN. 3

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THEATER

THURSDAY, DEC. 29

946: The Amazing Story of Adolphus Tips: A tender new coming-of-age tale that uncovers the secrets behind World War II's D-Day landings. In the idyllic seaside village of Slapton, the lives of Lily, her family, and her fiercely independent cat Tips are barely touched by war…until American soldiers occupy their house and land. With swingin' live music, enchanting puppetry, and signature stage sorcery, Emma Rice conjures a story of love, war, and prejudice that crosses borders both geographical and generational. Tuesdays-Sundays. Continues through Jan. 15, $29-$97. Berkeley Repertory's Roda Stage, 2025 Addison, Berkeley, 510-647-2949, berkeleyrep.org.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

The Lion King: Winner of six Tony Awards, including Best Musical, *The Lion King* brings together one of the most imaginative creative teams on Broadway. Tony Award-winning director Julie Taymor brings to life a story filled with hope and adventure set against an amazing backdrop of stunning visuals. *The Lion King* also features the extraordinary work of Tony Award-winning choreographer Garth Fagan and some of Broadway's most recognizable music, crafted by Tony Award-winning artists Elton John and Tim Rice. Wednesdays-Sundays. Continues through Dec. 31, $55-$228. Orpheum Theatre, 1192 Market, San Francisco, 415-551-2000, shnsf.com.

The Madwoman in the Volvo: NPR personality and best-selling memoirist Sandra Tsing Loh takes the driver's seat and slams the engine into overdrive in her hilarious, enlightening, and totally candid road trip through the triple M's—middle-age, menopause, and motherhood. Joined onstage by noted actors Caroline Aaron and Shannon Holt, who portray everyone from her BFFs to her ex-husband, lover, therapist, daughters, and more, Loh recounts her tumultuous journey that starts with a spontaneous trip to Burning Man. Tuesdays-Sundays. Continues through Jan. 15, $60-$75. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949, www.berkeleyrep.org.

She Loves Me: Follow Amalia and Georg, two perfume shop clerks who don't quite see eye to eye. Constantly bumping heads while on the job, the sparring coworkers can't seem to find common ground. After they each respond to a "lonely hearts advertisement" in the newspaper, they start to fall for their anonymous pen pals—but will love continue to blossom once their identities are finally revealed? Tuesdays-Thursdays, 7 p.m.; Fridays, 8 p.m.; Saturdays, 3 & 8 p.m.; Sundays, 2 p.m. Continues through Jan. 14, $40-$125. San Francisco Playhouse, 450 Post, San Francisco, 415-677-9596, sfplayhouse.org.

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Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., $34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

The Lion King: Winner of six Tony Awards, including Best Musical, *The Lion King* brings together one of the most imaginative creative teams on Broadway. Tony Award-winning director Julie Taymor brings to life a story filled with hope and adventure set against an amazing backdrop of stunning visuals. *The Lion King* also features the extraordinary work of Tony Award-winning choreographer Garth Fagan and some of Broadway's most recognizable music, crafted by Tony Award-winning artists Elton John and Tim Rice. Wednesdays-Sundays. Continues through Dec. 31, $55-$228. Orpheum Theatre, 1192 Market, San Francisco, 415-551-2000, shnsf.com.

The Madwoman in the Volvo: NPR personality and best-selling memoirist Sandra Tsing Loh takes the driver's seat and slams the engine into overdrive in her hilarious, enlightening, and totally candid road trip through the triple M's—middle-age, menopause, and motherhood. Joined onstage by noted actors Caroline Aaron and Shannon Holt, who portray everyone from her BFFs to her ex-husband, lover, therapist, daughters, and more, Loh recounts her tumultuous journey that starts with a spontaneous trip to Burning Man. Tuesdays-Sundays. Continues through Jan. 15, $60-$75. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949, www.berkeleyrep.org.

She Loves Me: Follow Amalia and Georg, two perfume shop clerks who don't quite see eye to eye. Constantly bumping heads while on the job, the sparring coworkers can't seem to find common ground. After they each respond to a "lonely hearts advertisement" in the newspaper, they start to fall for their anonymous pen pals—but will love continue to blossom once their identities are finally revealed? Tuesdays-Thursdays, 7 p.m.; Fridays, 8 p.m.; Saturdays, 3 & 8 p.m.;

Theater

GERTRUDE STEIN AND A COMPANION

Thursdays and Fridays, Dec. 28 - Jan. 7, 2017, at the Eureka Theatre, 215 Jackson St. $15-$35; theeurekatheatre.com

A drama that tells the story of the incredible relationship between writer-mentor-wit Gertrude Stein and the woman-behind-the-woman, Alice B. Toklas, this memory play presents snapshots of their strong relationship across time, spanning the early 1900s through the 1960s. Through reflective and intimate storytelling, and incorporating some of Gertrude Stein's own writings, the play reveals the influence Gertrude and Alice had on well-known literary and artistic figures such as Ernest Hemingway and Pablo Picasso, and the fascinating journey of their remarkable life together.

Sundays, 2 p.m. Continues through Jan. 14, $40-$125. San Francisco Playhouse, 450 Post, San Francisco, 415-677-9596, sfplayhouse.org.

SATURDAY, DEC. 31

946: The Amazing Story of Adolphus Tips: A tender new coming-of-age tale that uncovers the secrets behind World War II's D-Day landings. In the idyllic seaside village of Slapton, the lives of Lily, her family, and her fiercely independent cat Tips are barely touched by war…until American soldiers occupy their house and land. With swingin' live music, enchanting puppetry, and signature stage sorcery, Emma Rice conjures a story of love, war, and prejudice that crosses borders both geographical and generational. Tuesdays-Sundays. Continues through Jan. 15, $29-$97. Berkeley Repertory's Roda Stage, 2025 Addison, Berkeley, 510-647-2949, berkeleyrep.org.

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MONDAY, JAN. 2

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 7:30 p.m., $7. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

TUESDAY, JAN. 3

946: The Amazing Story of Adolphus Tips: A tender new coming-of-age tale that uncovers the secrets behind World War II's D-Day landings. In the idyllic seaside village of Slapton, the lives of Lily, her family, and her fiercely independent cat Tips are barely touched by war…until American soldiers occupy their house and land. With swingin' live music, enchanting puppetry, and signature stage sorcery, Emma Rice conjures a story of love, war, and prejudice that crosses borders both geographical and generational. Tuesdays-Sundays. Continues through Jan. 15, $29-$97. Berkeley Repertory's Roda Stage, 2025 Addison, Berkeley, 510-647-2949, berkeleyrep.org.

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The News: Monthly series of queer performance art. First Tuesday of every month, 7:30 p.m. SOMArts Cultural Center, 934 Brannan, San Francisco, 415-863-1414, somarts.org.

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WEDNESDAY, JAN. 4

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Cartophilia

Two new exhibits at SFMOMA reveal a love of cities, either from the top down with climate change in mind, or from the bottom up.

By Jonathan Curiel

Sohei Nishino, Diorama Map San Francisco, 2016

Courtesy of the artist and Michael Hoppen Gallery, London; © Sohei Nishino

On a recent Saturday afternoon, the lone security guard inside Tomás Saraceno's exhibit at the San Francisco Museum of Modern Art was working overtime. One minute, he was telling a man in his early 30s to stop breathing heavily at Saraceno's *Cloud Cities Thermodynamics of Self-Assembly/005* — an inflatable work that was moving in the air, held on its base by thin wires that were barely visible. "Don't blow on it," the guard told the man. "Just don't blow on it." The next minute, the guard was telling a mother to keep her young son, who looked to be 10, from slithering on his stomach under the tangled wires that held Saraceno's other sculptures aloft in the air. "You can walk through," the guard said, "but *please* don't walk under."

So it is with "Tomás Saraceno: Stillness in Motion — Cloud Cities," a visually sumptuous exhibit of black wires and connecting, mirrored sculptures that practically begs gallerygoers to do what the guard is there to prevent: Immerse yourself in their tangles and openings.

Set in a large gallery where the floor and walls are entirely white, the 10,000-node sculptures become like a floating world of giant webs and objects — and, in a way, Saraceno wants to give viewers the perspective of a spider looking out at the spidery silk it created.

Saraceno has a history of creating arachnid sculptures from real webs, and "Stillness in Motion — Cloud Cities" features a small example of this glowing work, made with silk from spiders classified as *Linyphidae* and *Cyrtrophora citricola*. But in that work's same glass enclosure is a video of Saraceno's long-term project: "Aerocene." This involves huge, floating structures that travel in the sky, powered by sunlight and infrared radiation, and with no real carbon footprint. The film shows a bunch of testers in the New Mexico desert preparing one of Saraceno's creations as it flies into the atmosphere — and stays there.

Saraceno, an Argentine with a background in architecture and visual arts, has held a residency at the Centre National d'Études Spatiales (the French government space agency) and has a current association with the MIT Center for Art, Science & Technology. Saraceno says he has seen the future, when people may live in "cloud cities." And his new exhibit at SFMOMA, which opened Dec. 17, is an artistic push to get visitors thinking about that future.

"We can learn how to float over the earth without burning any fossil fuels, without using energy and resources that are running out," Saraceno tells *SF Weekly* by phone from Argentina. "It's about aerodynamics. It's about the choreography of the dance between the Sun and the Earth. It's appealing to a completely different way of living and being."

Inventors, artists, and scientists have long imagined mankind's future in space. By connecting sets of spiderwebs with floating cities in the same exhibit hall, Saraceno also emphasizes the "community" support and "interconnectedness" that he says is imperative to keep humanity going with a less destructive effect on the environment.

A utopian vision? Sure, Saraceno admits. But it's also art. With its sleek setup on SFMOMA's sixth floor, he says his exhibit has aesthetic similarities to Stanley Kubrick's films of the 1960s, like *2001: A Space Odyssey,* which tried to foreshadow the decades to come.

"You have to experience for yourself what it means to be connected," Saraceno says of "Stillness in Motion — Cloud Cities," where the sculptures' mirrors reflect people from elsewhere in the gallery. "It plays with the level of engagement and the way people interact with the structure. You see things you don't expect. You have a lot of connection that happens through the surfaces."

A year ago, Saraceno was exhibiting his floating sculptures in Paris, near the site of the United Nations talk on climate change, where leaders from almost 200 countries agreed to reduce carbon emissions. Art has a place in world governance and in reflecting issues of the environment, he says, since "the environment is a social and political issue."

Mapping the world can also be a political issue. Just two floors down from Saraceno's exhibit is a new SFMOMA exhibit by Japanese artist Sohei Nishino, whose maps of prominent cities are obsessive-compulsive masterpieces of cartography, photography, and personal geography. Nishino spends weeks and months exploring a city with his camera: taking public transportation, walking down streets, climbing buildings, meeting strangers. Then he assembles and edits his more than 10,000 photos into maps that resemble the city's physical contours, seen from above. But the maps are really pastiches, patchwork quilts of black-and-white cutouts like jigsaw puzzles that have been put back together in odd but mesmerizing ways.

In the maps that compose "New Work: Sohei Nishino," the tones don't quite match from one small piece to the next. The skies and seas in a scene have different fragments. A building is represented by separate panels, or by a single window instead of an entire structure. Like "Stillness in Motion — Cloud Cities," "New Work: Sohei Nishino" compels visitors to get close up and immerse themselves in each map's labyrinth. Nishino made a San Francisco map for the exhibit, his first solo showing in the United States. The map is the 20th of Nishino's "Diorama Maps" project, and Nishino puts himself in it — in a selfie. It's next to a photo of the Haight Street Victorian that has blow-up legs sticking out of its second-floor window, which is next to photos of people Nishino met in the area.

"Everyone has a map of certain cities in their minds, depending on their experiences," Nishino told SFMOMA for the exhibit. "That's what I'm trying to capture."

For most of the world's history, maps have been subjective (and distorted) portraits of distant lands and people. One of history's finest map series, Dutch cartographer Joan Blaeu's *Atlas Maior* from 1665, places elephants, alligators, and other animals atop Africa, making them as big as that continent's biggest mountains. The West Coast is depicted as a slanted coastline that stretches not northerly but almost sideways into the Pacific Ocean.

But Blaeu also admitted to his biases in the work's introduction, writing in words subsequently translated from Latin into English: "A powerful love binds us to our own country or place of birth; should any fail to find their own in this work or demand to see it in a fuller and more accurate depiction, we beg that they will be kind enough to send us any new maps, observations and descriptions in their possession."

Nishino has turned that idea on its head. He doesn't much need other mapmakers' help — not even from those at 21st-century search engines. And he got San Francisco right with his new map. Everything from tourists and cable cars to the homeless and the wealthy are wedged into the crevices of his giant diorama — all together, side by side. The closer you look, the more this "cohabitation" is apparent. Even the city's seagulls are there, hovering over the city in a way that Tomás Saraceno would surely appreciate.

Jonathan Curiel has covered art and culture for SF Weekly *since 2010.*

"Tomás Saraceno's: Stillness in Motion — Cloud Cities"
Through May 21 at SFMOMA, 151 Third St., S.F. $19-$25; 415-357-4000 or sfmoma.org.

"New Work: Sohei Nishino"
Through Feb. 26 at SFMOMA, 151 Third St., S.F. $19-$25; 415-357-4000 or sfmoma.org.

There Is a War Going On/ Standing Rock Part 4

2445 Mission St. (near 20th Street)

By Jonathan Curiel

In 2004, Spencer Keeton Cun-ningham moved to San Francisco to attend the San Francisco Art Institute, and he called the city home for 12 years — even as he traveled the last two years on a painting tour that took him to New Zealand, Australia, Canada, Cuba, Mexico, and across the United States.

Cunningham always planned to come back to San Francisco, and he did — but a few months ago, he and his roommates were evicted from their North of the Panhandle apartment. The landlord used a severe mold problem in the apartment to force them out, Cunningham says, and *There is a war going on/Standing Rock part 4* may be his last public work here. It's a piece about the ongoing Dakota Access Pipeline protests in North Dakota, led by members of the Standing Rock Sioux Tribe, which began in April.

Cunningham, a member of the Colville Tribe native to the Pacific Northwest, has actively participated in the Dakota Access Pipeline protests. And his October exhibit at Heron Arts, "Farewell San Francisco: A Retrospective by Spencer Keeton Cunningham," raised money that he gave to support Dakota Access activists who provide food and water to other protesters in the frigid North Dakota winter. Cunningham had gone there Nov. 1, stayed for a week and a half, and returned to San Francisco before heading back to North Dakota for another two weeks on Dec. 1. He's put up other public *Standing Rock* murals, including in Portland, Oregon, and Worcester, Massachusetts.

"If it starts a dialogue about the issue, that's what I'm trying to do," Cunningham tells *SF Weekly* by phone, while driving to the East Coast. "When Standing Rock came up, I thought, 'This is like history here. We have to get out there and stop them.' "

In *There is a war going on/Standing Rock part 4*, Cunningham painted powerful symbols of the Dakota Access protests, including an oil well spurting petroleum and a dollar sign, which together represent the corporate interests and profits that activists say have taken precedence over the tribal lands' environmental health. Profiteering is also why Cunningham and his roommates — artist Erlin Geffrard and his girlfriend, artist Daizy Ortiz, plus the couple's 4-year-old son — were evicted, he says.

Cunningham has always used his art to spotlight important issues. *SF Weekly* first profiled him in 2012, when he was part of the "N.D.N.: Native Diaspora Now" exhibit at Galería de la Raza. Cunningham also made *SF Weekly*'s pages in 2014, for his *American Indian Occupation* work at 106 Austin St., near Polk and Pine streets. But *American Indian Occupation* was torn down in that neighborhood's real-estate transformation. And earlier this year, when Cunningham returned to his residence at Hayes and Broderick after a nearly two-year absence, he was shocked at the changes in the area.

"I didn't recognize my neighborhood," says Cunningham, who's 33. "I didn't recognize San Francisco. I believe it was my time to go. But I would have liked to stay if I could. I didn't want to leave. I was sad to go. I'd love to be living in San Francisco five, 10 years from now. … My friends and I did a show about gentrification a year ago [which Cunningham briefly came back for], and I never thought I'd be a victim of it."

Cunningham, who is tying to take some action against the landlord, says he may return to San Francisco to paint another mural, but it's unlikely he'd return to live. Erlin Geffrard, Daisy Ortiz, and their son moved to Philadelphia. So San Francisco has lost more artists in the exodus, one that continues to dilute the city's ranks. Cunningham is trying to stay flexible. He might also return to North Dakota, to join the remaining protestors, whose cause has gotten worldwide attention.

"There are people there preparing for the winter," he says. "If I'm called to come back, and they need people to come back, I will."

Mural by Spencer Keeton Cunningham

Photo by Jonathan Curiel

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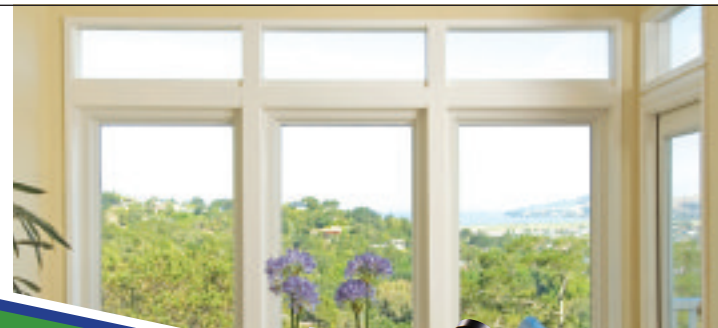

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Logical Family Time

This time of year, my social media feed is flooded with SOS messages.

Sex workers and queers around the globe prepare themselves to spend time with biological families who may not condone, support, or acknowledge the most meaningful parts of their lives.

In the post-election landscape, ideological divisions run deeper and the wounds feel fresher than at any point I can remember. For so many in my community, time with family during the holidays can feel more like going into battle than going home.

This is why the time we carve out with our chosen family — or, as beloved San Francisco writer Armistead Maupin says, our "logical family" — can feel like a lifeline this time of year.

Only days before Christmas, I got to spend some time with someone I refer to as my "queer little sister." I met her long before I called myself Siouxsie Q and before she called herself Violet. We hung out with the same bands, and liked the same dance parties. She lived on the Peninsula with her parents, and I let her crash at my house when she came into town for Ships in the Night — when it still had a home at Underground SF in the Lower Haight.

Photograph by Isabel Dresler/isabeldresler.com

"Next time just call a cab, and I'll pay for it!" I'd say, as I fed her hangover breakfast the next morning. Later, I'd lend her my old ID to get her into the club but scolded her when she walked home alone.

In her second semester of college, she wrote to tell me she was interested in doing some web-camming and, possibly, queer porn.

Though I started my career in the adult industry through similar channels, and I've had a largely positive experience, I cautioned her against jumping into sex work before her 21st birthday — especially a part of the industry that stays on the internet forever.

She heeded my advice, but years later — now that she's studying abroad in Sydney, Australia, where sex work is mostly decriminalized — she's begun working in a legal brothel owned by two women (one former worker, one current). And she's loving it.

Violet says she stays quite busy at the working-class establishment, exploiting her image of a "California college co-ed," complete with bodacious blonde wig, to cover her bright turquoise top-knot. She tucks her septum ring up into her nostrils and plays up her American accent. She's making a killing, and I couldn't be prouder.

Though I'm filled with big sister feelings about it, I know that her work environment is far safer than my own, because of the decriminalized setting. Though Violet was brought up around Oakland queers and knows that cops are definitely not buddies, she does feel safer knowing that if she needs to reach out to law enforcement, she knows she won't be arrested for doing her job.

However, that nagging, internalized whore-phobia pops up, no matter how much eggnog I drink. I have to admit there's a small part of me that feels guilty and responsible for the path she's chosen. If her biological family struggles with her choices, or if she experiences violence from the stigma she has inherited from this profession we've both chosen, I know I will feel somehow responsible, regardless of how patronizing a notion I know that to be.

"Be safe," I say, as we embrace while waiting for her Uber to the airport. "You be safe!" she retorts, and we both laugh bitterly knowing that she is right. As much as I still see her as a kid sister in need of my protection, she has more access to resources and justice than I, and my fellow American sex workers, may ever have.

Violet reminds me that sex work in Sydney isn't perfect. Street work is still illegal there. The state draws a very clear, racist, classist, line about who is criminalized, rather than which activity. (Also, the spider situation Down Under is basically a living nightmare, so I won't be visiting any time soon.)

As we head into the new year, I'm reminded that all I truly wish for in this life is that the next generation of queers and sex workers will live in a world that is better, safer, and less hostile.

For now, I wish that didn't mean that this beautiful, bad-ass baby dyke that I helped raise has to live on the other side of the globe. But until we get it together back home in the United States, that's where she'll have to stay.

Happy New Year to all the "logical families" out there. Together, we'll get through this.

TheWhoreCast@gmail.com

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Not rated.
Opens Friday at the Roxie Theater.
Rémi Chayé's *Long Way North* is a lovely, traditionally animated film that falls a little short in the story department. Sasha (Christa Théret) is a young girl born into late 19th-century Russian aristocracy who is less interested in the pomp and circumstance or arranged waltzes of the nobility than in tracking down her explorer grandfather Oloukine (Féodor Atkine) and his ship the *Davai*, lost in the Arctic on the way to the North Pole. Sasha runs away from her fancy but stifling home, and after learning how the other half lives, she convinces the grizzled Captain Lund (Loïc Houdré) to search for the Davai — and its million-ruble reward — using one of Oloukine's old navigation sheets as a guide. *Long Way North* is in some ways a familiar spunky-princess narrative, which we can always use more of, and director Chayé has said that Ernest Shackleton's doomed Antarctic expedition was a major influence (thus accounting for why the picture feels like a historical account when it technically isn't). Once the voyage begins, the picture keeps its eye on the narrative ball to the extent that what feels like the third act gets rushed through in the last few of the picture's 80-minute run-time. But it's a solid spunky-princess adventure along the way. ***Sherilyn Connelly***

Fences
Rated PG-13.
Now playing at the Alamo Drafthouse Cinema.
Troy Maxson's carriage stands heavy with disappointment. When he's not expressing his pent-up anger, his posture slumps forward with the extra belly fat of late middle-age. As Troy, Denzel Washington creates such a convincing portrait of this disillusioned man — his eyes have narrowed from bouts of rage and sorrow — that he comes to embody the soul of a generation, a generation of disenfranchised African-Americans who were born before Martin Luther King Jr. articulated his dream. Troy was once a talented baseball player whose career peaked before Jackie Robinson broke the color line in the Major League. During a moment of deep regret for his frustrated ambition, he exclaims, "There ought not never have been no time called too early!" Now, he wrestles with accepting his dead-end job as a garbageman, against the constraints of being a responsible husband and father. *Fences*, an adaptation of August Wilson's play of the same name, takes place in and around the Maxson family home. Washington also directed the movie and captures the sense of stability, and claustrophobia, that a house often affords. And critics will need to invent new superlatives for Viola Davis' performance as his self-sacrificing wife, Rose. As her joy steadily drains away, we watch her loving expression change into disenchantment and, remarkably, back to love. Both Davis and Washington honor these characters by thoroughly inhabiting their emotional flesh. ***Jeffrey Edalatpour***

2016's Most Bingeworthy New TV Shows

No major feature film is to be released over the weekend of Dec. 30 - Jan. 1, probably because the studios once again figure that anyone who decides to catch a matinee during 2017's first Walk of Shame will just go see *Rogue One*. (Flash mob! Let's all meet at the Sunday 9 a.m. IMAX 3D screening in smeared makeup, tousled hair, and crumpled dresses. I'll be the tall one.) But if you're in more a binging mood, *Stranger Things* and *Westworld* weren't the only great new shows of 2016.

Atlanta
FXNow, Amazon, iTunes, Google Play, YouTube, Vudu, Microsoft, CinemaNow, Fandango Now
Creator, producer, and co-star Donald Glover has described *Atlanta* as "Twin Peaks with rappers," and it's a consistently droll and inventive series that marches to its own beat. While Glover is his usual reliable self as the perma-stoned Earn, nobody on television exudes weariness like Bryan Tyree Henry as the not-quite-up-and-coming hip-hop star Paper Boi.

Fleabag
Amazon
Adapted by Phoebe Waller-Bridge from her stage play, *Fleabag* has her starring as a London café owner who's destructive to herself and to the fourth wall alike. She's not quite dealing with the aftermath of a recent tragedy, nor with the dawning realization that she may in fact be a "greedy, perverted, selfish, apathetic, cynical, depraved, morally bankrupt woman who can't even call herself a feminist." Notably, Waller-Bridge's character is never addressed by any name on screen, but the show's title speaks volumes.

Horace and Pete
LouisCK.net, Hulu
Everything about this series set in a failing Brooklyn bar was unexpected: It was announced via email to Louis C.K.'s followers. Episodes were initially only available through his website. It was shot every week, like a 1970s four-camera sitcom, and dropped on Saturday morning. And it was written, directed, and funded by C.K., who shows more genuine empathy for the White working class than the Sexual Predator-elect could fake on his best day. And it is daaaaark — even by C.K.'s standards.

Insecure
HBO Go, Amazon, Vudu, Microsoft
Issa Rae of *Awkward Black Girl* fame makes the leap to premium cable as a 29-year-old struggling with the pressures of being a Black woman at work and in her relationships. (Not to mention the balancing act of both working with kids while doing non-child-friendly things on the internet.) Though all the characters are fleshed-out and real, the heart of the series is Issa's friendship with her none-more-secure best friend Molly (Yvonne Orji), making certain events in Episode Seven one of the most heartbreaking sequences of the year.

O.J.: Made in America
EPSN.com, Hulu
Ryan Murphy's narrative, *American Crime Story: The People vs O.J. Simpson*, deserved all the praise it received this year. But Ezra Edelman's seven-and-a-half-hour documentary *O.J.: Made in America* is also required viewing. It covers the entirety of Simpson's life thus far, and watching his spiral into depravity and petty crime after the infamous verdict, it's hard not to feel like some kind of cosmic justice was belatedly served.

The OA
Netflix
Just watch, and don't read anything about this show beforehand, not even the rest of this sentence. ***SC***

FILM SHOWTIMES

Alamo Drafthouse. *What Have I Done To Deserve This?*: In this delirious, kitsch-punk entertainment explosion, incredible Almodovar muse Carmen Maura delivers a go-for-broke performance as a Madrid housewife who decides to take her terminally dramatic life into her own hands. Easy parallels can be drawn to John Waters' work of the same period, but the touches of neorealism and French New Wave (heck, even Roald Dahl and Truman Capote!) point to the filmmaker we know and love today. Mon., Jan. 2, 7:45 p.m. *Pulp Fiction*: Quentin Tarantino's masterpiece scrambles the lives of two mob hit men, a boxer, a gangster's wife, and a pair of diner bandits. It's not often that you can say that a movie changed cinema, but these four tales of violence and redemption changed everything. Mon., Jan. 2, 10:45 p.m. *Feast*: Patrons locked inside a bar are forced to fight monsters. Tue., Jan. 3, 10:30 p.m. *Under The Skin*: A mysterious woman seduces lonely men in the evening hours in Scotland. Events lead her to begin a process of self-discovery. Wed., Jan. 4, 10:45 p.m. 2550 Mission St, San Francisco, 415-549-5959, https://drafthouse.com/sf/theater/new-mission.

Artists' Television Access. Other Cinema: An ongoing series of experimental cinema. Saturdays, 8:30 p.m. $7. 992 Valencia, San Francisco, 415-824-3890, atasite.org.

Balboa Theatre. Balboa Classics: Classic movies every week. Thursdays, 7:30 p.m. *Popcorn Palace*: Every Saturday at 10 a.m. $10 gets ticket plus popcorn and drink! Saturdays, 10 a.m. 3630 Balboa, San Francisco, 415-221-2184, balboamovies.com.

Castro Theatre. *Sound Of Music Sing-Along*: A screening of the classic Rodgers and Hammerstein musical in glorious widescreen, complete with subtitles so that the whole audience can sing along! In addition to belting out the tunes, goody bags will be handed out to everyone and audience members can add to the fun by dressing up as a favorite character for the costume contest. Thu., Dec. 29, 7 p.m.; Fri., Dec. 30, 7 p.m.; Sat., Dec. 31, 1 p.m.; Sun., Jan. 1, 1 & 7 p.m. 429 Castro, San Francisco, 415-621-6120, castrotheatre.com.

Clay Theatre. *The Rocky Horror Picture Show*: The Bawdy Caste performs onstage while the ultimate cult film plays in the background. Last Saturday of every month, 11:59 p.m. $9-$10. 2261 Fillmore, San Francisco, 415-267-4893, www.landmarktheatres.com/san-francisco/clay-theatre.

Exploratorium. *Saturday Cinema*: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

Roxie Theater. *Off The Rails*: The life of Darius McCollum, a man whose obsession with mass transit has landed him in jail 32 times for impersonating drivers, conductors, token booth clerks, and track repairmen. Through Dec. 29. *Gleason*: Diagnosed with ALS, former NFL football player Steve Gleason starts to record video journals for his unborn son. Through Jan. 5, 2017, 4:30 p.m. *Más Almodóvar: All About My Mother*: All About My Mother is a story of love and friendship that is born of significant loss. After losing her son in an unfortunate accident after attending a production of A Streetcar Named Desire, a single mother seeks solace from her grief. Along the way she rediscovers pieces of her past as she reunites with the boy's transvestite father, meets an old friend, and realizes new friendships with a nun who runs a shelter for battered prostitutes and with the stage actress her son so admired. Thu., Dec. 29, 7 p.m. *Kiki: El Amor Se Has (Kiki: Love to Love)*: Five stories of love and sex unfold over one hot summer in Madrid, when the protagonists discover strange and unusual sources of sexual indulgence with unpronounceable names: Dacryphilia, Eliphilia, Somnophilia, Polyamori, Harpaxophilia… Taboos are broken one by one as our horny couples enter into a thrilling liberation in which no pleasure is denied, whatever form it takes. Thu., Dec. 29, 9:15 p.m. *Hunter Gatherer*: Andre Royo stars as Ashley Douglas, an unreasonably optimistic man recently released from prison. Returning to his stagnant neighborhood to win back his girlfriend, he quickly finds that everyone in his old life has done what they always wanted to do – forget he exists. Finding a fellow loner in Jeremy (George Sample III), they embark on a 'business' of dumping unwanted refrigerators for cash, which Jeremy hopes will help his ailing grandfather. When the unlikelihood of their expectations set in, the two friends are left with little choice than to test their own fate. Dec. 30-Jan. 5. *Más Almodóvar: Volver*: Almodóvar's glorious, gaudy, ghostly 'women's picture' managed to charm just about everyone who sat in front of it. Even though the director claimed the film contained elements of autobiography, he gave it another delicious personal twist by casting long-time muse Carmen Maura as the mother of his glamorous future muse, Penélope Cruz. A beautifully written tale of betrayal, murder, independence and sisterhood set in a dusty suburb of Madrid, it charts three generations of women attempting to overcome the various troubles – men, money, ghosts – that have been heaped upon them. While Almodóvar's control as a director is a joy to behold, there's no denying that it's Cruz who makes the film her own: the scene in which she sings the song of the title ('Volver' or 'to return'), clad in a ridiculously tight red-and-white striped dress, probably stands at the pinnacle of her acting CV. Fri., Dec. 30, 7 p.m. *Long Way North (Tout En Haut Du Monde)*: In the 19th century, a young Russian girl (Christa Théret) embarks on an adventure-filled quest to find her grandfather at the North Pole. Dec. 31-Jan. 5. 3117 16th St., San Francisco, 415-863-1087, roxie.com.

Peg Ratios

Modern Indian restaurant August 1 Five errs on the side of deliberate overkill, because it's more fun that way.

Dahi chaat

Photo by Peter Lawrence Kane

By Peter Lawrence Kane

Along with poke, chickpea jerky, and "street food (again)," *The New York Times* declared turmeric to be among the big food trends of 2016. Another, more regrettable trend in the hipsterized food world was the continuation of stepping on other cultures' toes. Witness some context-free assertions that this or that soup — which may in fact be hundreds or even thousands of years old — is "the new ramen," because enough bloggers discovered it in a short enough time frame that their judgments acquired enough critical mass to become facts of a sort.

After eating a few times at August 1 Five, Chef Manish Tyagi's modern Indian restaurant on Van Ness Avenue, I wondered under what conditions turmeric — which, not for nothing, I distinctly recall being hailed a so-called superfood around 2005 — could come across as authentic or trend-chasing. It's not for me to provide a dispositive answer on that point, of course. And August 1 Five has some trendy details, like a wall of plants in one corner and the same GMO-free locavorism you find everywhere. But the use of turmeric in, say, a boozy passion fruit lassie with dark rum, strikes me as pretty clever.

It's a great cocktail, prepared with house-made kefir so that it lacks any of the milkshake-thick quality of its virgin, yogurt-filled cousin (which you can also order). Nor is it even especially nectar-y from the passion fruit, either, and the dark rum and Tellicherry pepper make magic together. August 1 Five has other great cocktails, too, many of them pan-British-Empire. The PK Negroni swaps gin for dark rum, for example, and adds coconut Campari. I liked the deliberate overkill in the Moneypenny G&T (Bombay gin, yellow Chartreuse, pineapple juice, lemon, Combier Liqueur de Rose, and tonic) as well, although the garnish of dried rosebuds feels like potpourri if you get one in your mouth by mistake.

August 1 Five
524 Van Ness Ave.
415-771-5900 or
august1five.com

With a couple of duds, the food matched the cocktails. Starting with the basic elements, a naan trio ($9) was a perfectly good starter, but the pappadum ($8) is superior. A nest of radishes and peanuts on that most lordly of crackers, it contains crispy bits of lentil as well, and sits on a seismogram of chutney. You might have to hyperextend your jaw to eat the four of them in one bite each, as instructed, but try.

The two chaats, or savory snacks, are better still — and totally unalike. The dahi chaat ($8) consists of four elegantly arranged spoons stacked with mint, tamarind chutney, yogurt, and crunchy coils of chickpea vermicelli. (Smell ya later, chickpea jerky!) If textures were categorized like the five basic tastes, this spoonful would cover everything at once, with a wave of umami tying it all together. But the palak chaat ($8) is even more impressive, a fried salad — if you will — of baby spinach, garbanzos, tamarind, and yogurt. It sounds a little like something you could get a bag of at Trader Joe's, but it's really well-executed: no excess salt or oil.

I've written again and again that flights of things are automatically awesome, but I met a puzzler in the gol guppa flight ($8), a street food also known as pani puri. In lieu of a chutney or other thick sauce, August 1 Five provides five flavored waters — tamarind, mint-cilantro, mango, fruit punch, and grape — to fill your six wheat-and-potato shells. For starters, the ratios are off. Like the conundrum of why-do-hot-dogs-come-in-packs-of-eight-while-buns-are-12-to-a-bag, it seemed impossible to use even a quarter of the total volume of liquid. Feeling like we were wasting food, we re-ordered the shells — or pani — and still had plenty left over. But more importantly, the flavored waters felt like spicy agua frescas that all carried the same generic heat after the first sip. And they were slightly chilled. Serving them at room temperature, if not a little warm, would have made a big difference, because a big gulp of cold liquid with warm food is not for me. (I know: Why order Round 2 if I didn't like them, then? Catholic guilt, I guess. Or stubbornness.)

In spite of its beautiful presentation on a piece of slate, I wasn't blown away by the ordinary pepper chicken ($15). But the fermented strips of rice-and-chickpea-batter known as dhokla ($8) were as satisfying as really good cornbread. Bison keema ($14), a pot of dark stew with a buttery fried egg and an oversized strip of bacon on it, would be better for brunch than dinner, but — like the sisig and grits at Buffalo Theory — it'd probably cure whatever ailed you. A bowl of saffron-heavy chicken biryani ($19), admittedly difficult to eat with one's hands even with a cucumber raita to bind the rice, was like an elevated version of the chicken you'd find at your favorite Indian buffet. And for the sheer joy of meat that parts ways with its bone, get the lamb shank ($29), which appears to have marinated in tomato and onion since the Mughal Empire.

Named for the date of India's independence, Aug. 15, 1947, there is a formality to August 1 Five's atmosphere that feels like it's fighting off solemnity. The dining areas and bar are smartly screened off from one another — partitioned, you might say. The walls are deep, peacock blue, the color of the sky a few minutes before astronomical twilight, plus the hustling staff wear matching, blue-and-white checkered shirts.

And the bejeweled, sleepy-eyed royal whose portrait presides over the main room is Maharaja Bhupinder Singh of Patiala, a polo fanatic and thrower of lavish parties who allegedly "over-served" an opposing Irish polo team at dinner so that they would lose their match the next day. (An alternate story says he was late to his own soirees, and since no one was permitted to leave prior to his arrival, everybody got super-wasted.) Either way, the bigger-than-a-shot measurement of liquor known in India as a "Patiala Peg" owes its existence to his lust for life.

That same name turns up as another cocktail at August 1 Five, made with wide-ranging ingredients like Gran Classico, sarasaparilla root liqueur, and scotch. Any discussion about trends in dining should acknowledge the portrait of the maharajah, a regal bon vivant who would have likely waved it all away.

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Fried chicken at the Front Porch

The Front Porch

The Front Porch Turns 10, Still Rocks

By Peter Lawrence Kane

The year 2006 was a good one for the S.F. scene, marking the debuts of Nopa, Dosa, and Coi, along with some since-closed places like Ame. Although its prices are roughly in line with its South Indian peer, the Front Porch doesn't always get included on lists of excellent restaurants that opened that year. Maybe that's because in lieu of Dosa's elegant decor, the Front Porch's wall art looks like racks of cassettes.

Then again, 2016 was a tough year for the dining world all around. Yet other restaurants in the Front Porch's cohort endured a five-alarm fire practically next door. So I went to check it out to see if the "Southern Mission hospitality" was still kicking.

It is. The rise of fast casual and the proliferation of fried chicken — which aren't necessarily unrelated trends — could arguably have undercut the Front Porch entirely. But not even the enduring appeal and corner location of Good Frikin Chicken just down the block has put a dent in things.

Let it be known that, in spite of a rustic Southern ethos, there are a couple of vegan dishes here, none of which read like an afterthought. But we didn't go that route, opting instead to open with blue crab hush puppies and a chicken liver pâté that was iron-rich and smooth, cut with green tomato relish and Creole mustard. It's a fine combination of Louisiana cooking looped back through its French antecedent.

A plate of blackened catfish was plenty spicy, with fat, fresh-seeming green beans — no joke in December — and a robust oiliness that added to the down-home appeal. The "Porch-et-ta" — a messy-looking tower of pork belly and loin roast, with sage-pecan rice dressing and lacinato kale, drizzled with salsa verde — had a nice depth, its broth-like sauce imparting enough bite to the kale to keep the meat from dominating.

But, of course, fried chicken is the star. It's even better than the chicken at Farmer Brown, a soul-food place that also happens to have opened in 2006. The four pieces arrive with ham-hock collards and a scoop of garlic mashed potatoes into which a reservoir of gravy has been ladled, and it's only $18.50. (The 10-piece bucket, stunningly, is only $29 — and, for what it's worth, comes studded with popcorn. Think about that the next time you're confronted with a single, $31 chicken breast.) The breading looks a little like armored plating, but that has two advantages, locking in moisture and keeping things fresh enough that nuking your leftovers a couple days later doesn't result in soggy skin.

Perhaps exceeding even fried chicken's ubiquity is macaroni and cheese; it's everywhere. The Front Porch's macs are Velveeta shells, and the resulting casserole is thick and cheesy in its cast-iron skillet, but could have benefited from a little salt, or some kind of crust or breading, or maybe a smoky heat that you'd get from Hatch chilies.

Then there are the cocktails. The Smoke Gets in Your Eyes (mezcal, Aperol, yellow Chartreuse, lime, and grapefruit bitters) is more bitter-tart than smoky, per se, but makes for a bracing aperitif. For a low-alcohol cocktail, which I'm growing increasingly impatient with, the My Sherry Amor was quite solid. A mix of Lo-Fi Sweet Vermouth, Cannella cinnamon liqueur, Amontillado, and housemade bergamot bitters, it's acidic and peppery, as opposed to limp and » p36

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Fresh Eats from p35

quiet. But if you're filling your stomach with freshly fried things, you could do worse than to order a Donkey D's Hot-Ass Margarita, which salts the rim and infuses the tequila with jalapeño for a donkey-like kick. And to build on My Sherry Amor's cinnamon, try some pear upside-down cake with cinnamon ice cream and rum caramel. It looks like a brownie sundae, but boy, it's not.

So there you have it. This is the stuff people used to call a "heart attack on a plate" back when everybody was devouring carbs in a doomed effort to stay healthy. The Front Porch stays in the game not because it's wowing anybody with heretofore undiscovered ingredients, but because it's doing what it's done well from the start.

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Sandwiches ebb and flow. We're long past peak panini, and tortas haven't really gotten their due, but if there's a classic in serious need of revisiting, it's the French dip. In comes Dip, a North Beach lunch-and-dinner spot — open nightly until 10:30 p.m. — that aims to do one thing and do it properly.

This menu contains six arrangements of meat, all on Acme baguettes, and served on paper-lined metal trays with cups of jus for dipping. There's also mustard and horseradish by the self-serve water station; go bananas. Amid the pork shoulder, roast beef, leg of lamb, roasted Mary's chicken, and porchetta is one outlier: a caprese, which the proprietors are mildly upset that not enough people order. ("It's all the way at the bottom," one lamented on a recent visit.)

In any event, both the lamb and the pork shoulder are mighty: thin-sliced ribbons of meat that require a fork because no amount of Acme is enough to contain them. (This is a compliment.) At $12, they're solid lunches without verging into caveman caricatures, even if things that aren't meat or bread are few. There are two sides, potatoes au gratin and sautéed kale and chard, and to be really technical about it, the porchetta comes with arugula pesto. That's it.

Dip's layout is a little odd. It's not just that it's got white tiles — it's almost entirely white tiles. And if your decision-making process involves seeing what you're choosing from before you order something, you're out of luck. There is no meat within any line of sight, the rear counter being empty of any real work space (apart from the toaster oven). But be not afraid. And don't, as the kids say, dip. — ***PLK***

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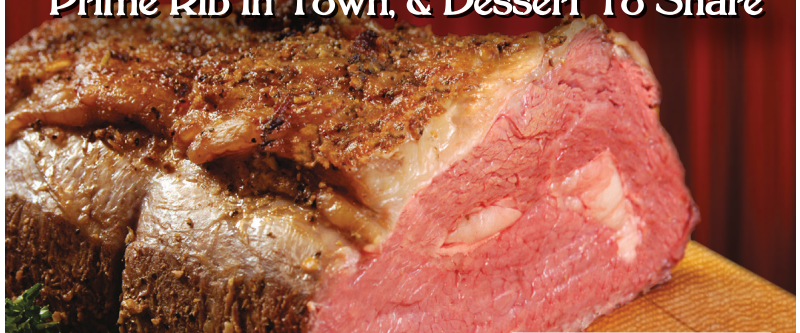
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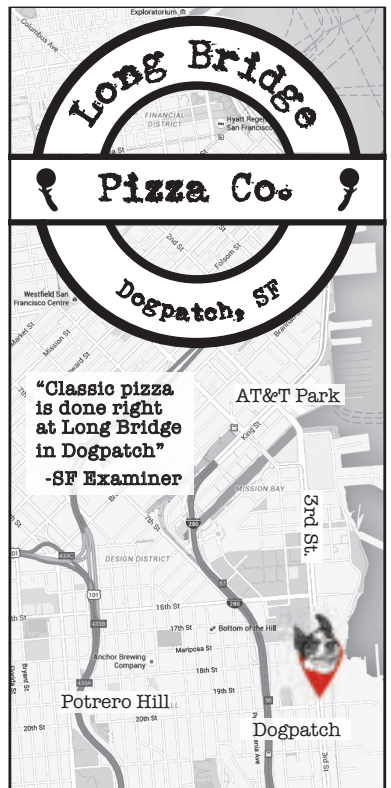

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Devil's Lettuce

Photo by Eric Pratt

Flux Capacitor

An 'art bar' can be a dicey proposition, but Bar Fluxus pulls it off.

By Peter Lawrence Kane

The Guggenheim Museum in Manhattan currently has an exhibition by Maurizio Cattelan called *America* that consists of nothing but a fully operational, 18-karat-gold toilet. Peeing on fine art enhances the experience for so many people that wait times average approximately two hours. Please be neat and wipe the seat, preferably before tagging yourself on Instagram as you flush.

Here in San Francisco, Bar Fluxus near Union Square has a drinking fountain painted copper that's in the shape of Marcel Duchamp's 99-year-old "readymade," *Fountain*. So if you find yourself queasy at the thought of pooping and calling it a performance, you can always drink out of an homage to a Dada urinal instead.

Barring that, you can have a cocktail. Bar Fluxus is a capacious spot at the rear of the Hotel des Arts on Bush Street — but which has its own entrance on Harlan Place, the alley out back — that's named for the Conceptual or Neo-Dada movement in the 1960s associated with George Maciunas, Yoko Ono, Nam June Paik, and John Cage. That's a formidable pedigree, and the risk with these types of things is that they can fall completely flat, like a highbrow Planet Hollywood aimed at the out-of-towner set. But even though there are accordions nailed to the wall and a series of yellow cereal boxes marked "Cheer" and lacquered to a high gloss, this place puts booze first, and surrealism second — and some of the more clever drinks embody a sort of winking ambiguity, like the best art made from a Fluxus Kit.

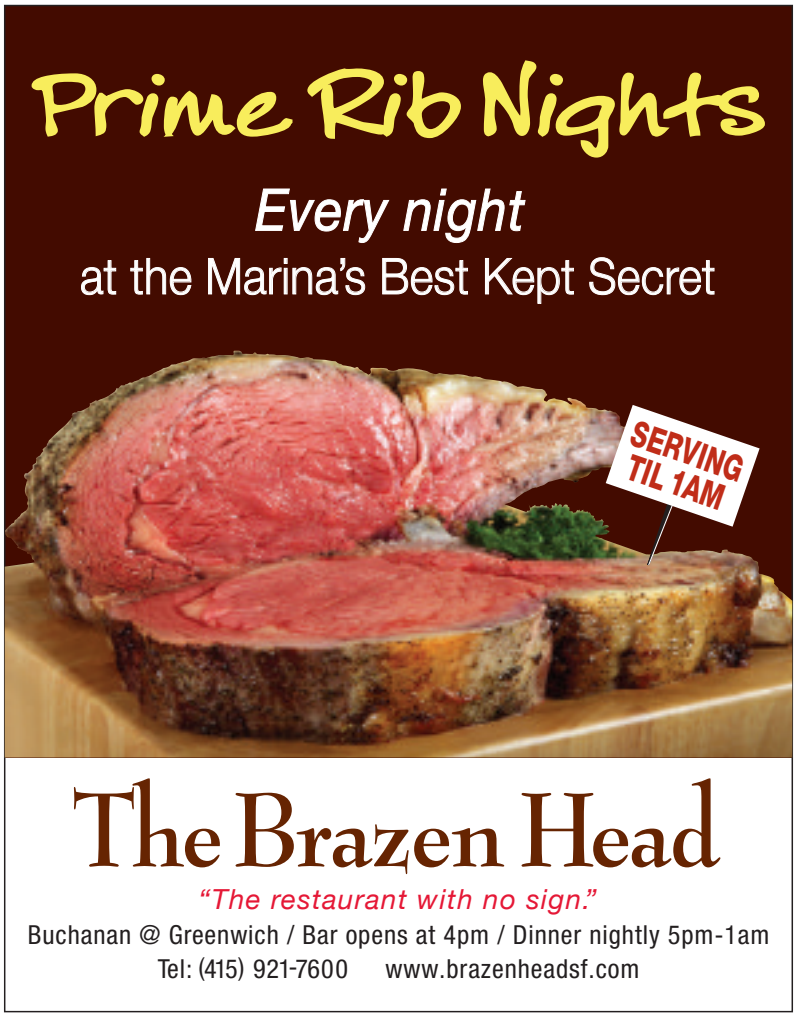
The team behind this bar worked at or formerly owned spots like Tunnel Top, Pop's, Madrone Art Bar, and Blackbird. And the cocktails and "Flux Medicine" (all $12) that can be found on opposite faces of the illuminated menu cubes prove it. Try a Green Juice (vodka, aloe, lime, and honey), which sounds like a spoof on the juicing craze — order something conspicuously nutritious from the juice bar, then empty your flask into it as you walk away — but is actually a well-rounded concoction, especially with the aloe. Or the Black Highlighter (Fernet, lime, agave, and Miller High Life), which plays beer against amaro to bring out the carbonation of the former against the menthol herbality of the latter. Served in a tall glass, it could pass for a Black Velvet (Guinness and sparkling wine).

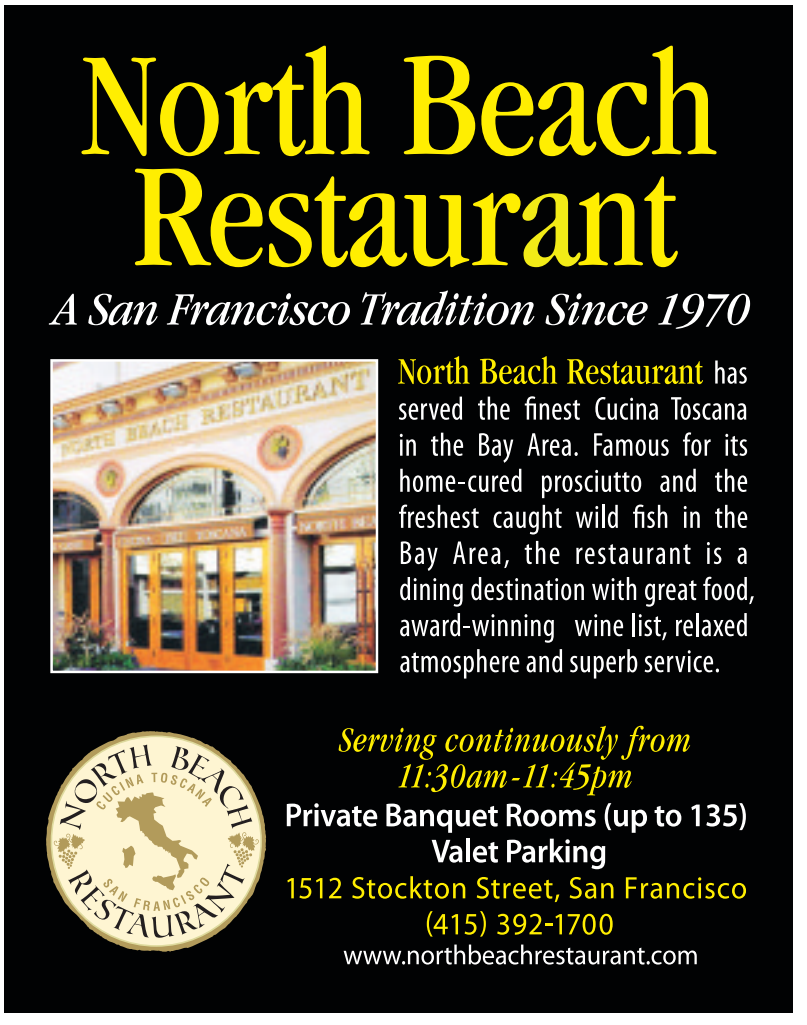
The even more herbaceous Devil's Lettuce (gin, fennel, hops, and tonic) might not be to all tastes, but it's crafted in the right proportions. Its name refers to the species of fiddleneck endemic to the West Coast that poisons cattle but which has medicinal properties all the same — so you know you're partying with true bohemians. The Whisper Piece (Four Roses bourbon, apricot bitters, and espresso salt) is more straightforward, but you can't dawdle — or the salt will melt into the single, giant ice cube and elude your taste buds. If you want bourbon another way, the Say Dada… (Cynar, ginger, Curaçao, and lemon, plus the spirit of your choice) is quite tasty with the brownest of the brown liquors as its base.

Wines are in the $8 to $14 range by the glass, and $35 to $50 by the bottle. Draft beer — mostly largely West Coast offerings like Sierra Nevada Kellerweise, Calicraft Oaktown Brown, and Dogfish 60-Minute IPA — is all $7, and the slightly rarer list of bottles and cans varies more widely in price. There are no large-format cocktails, but there is a $50 bottle of Allagash Fluxus 2016, a farmhouse ale produced in Portland, Maine, just once a year to commemorate that microbrewery's founding.

Drink some near the succulent growing out of the toaster, near the golf clubs on the windowsill. Or while sitting on the Edwardian parlor-style couches. Or hang out by the stage — which is busy most nights, with acts like David Boyce & Michel Caveseno Jazz Trio or the Deep Basement Shakers. Dirtybird's holiday pop-up was the Wednesday before Christmas, so Bar Fluxus was full of socks and shirts embossed with the DJ collective's lightning-bolt-and-egg logo. A busy calendar speaks to the name Fluxus, in a way. The only constant is change.

Bar Fluxus
18 Harlan Place
415-724-4685 or barfluxus.com





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Beyond Words

Simon Green, the musician behind Bonobo, doesn't need much to convey emotion in his music.

By Jessie Schiewe

Bonobo

Neil Krug

In 2014, electronic musician and producer Simon Green — who performs under the name Bonobo — spent the majority of his time on the road, touring and DJing. In what little free time he had, he created new music, slapping together various sounds and textures and slipping them into his live shows as loosies to keep the set list fresh and exciting.

One such song — which at the time didn't have a name but has since been titled "Kerala" — features a delicate web of string instruments that slowly unfurls over a backbone of bass before exploding into a full-on gospel-inspired chant using indecipherable vocals from the R&B singer Brandy. It's a beautiful track, dripping with exotic melodies and rhythmic cadences, and yet for Green, it was just a quick ditty he concocted one afternoon.

"I wasn't really thinking about it," Green tells me from his home in Los Angeles. "I was just making beats to play out."

But when he slipped it into his set later that night, the response from the crowd was immediate. Heads perked up, arms swayed in the air, and the number of bodies on the dancefloor multiplied. Sensing it was a success, Green started playing it more often, and it wasn't long before he was receiving Twitter and Facebook messages from fans asking him about the song.

"Everyone was trying to find out what the tune was," he says. "So I kind of knew it was something that was going to work."

Now "Kerala" will finally see the light of day, this time in the form of an actual track on Green's sixth studio album, *Migration*, which comes out on Jan. 13. The project marks Green's first album since 2013's *The North Borders* and features guest verses from artists like Michael Milosh of Rhye, Nick Murphy (formerly known as Chet Faker), and Nicole Miglis of Hundred Waters. It's less dense and frenetic than his earlier projects as Bonobo, with less obvious Eastern influences, but it's also a bit weirder. Listen closely and you'll hear the sounds of rain recorded in Seattle, the engine of a fan boat, the groaning of an airport elevator, and the purring of a tumble dryer.

"I think it's good to sort of push people's expectations a little bit," Green says. "I've always been doing that. I like messing around with sounds."

Green's entree into live music came at a young age, and by high school, he was the drummer in a number of amateur punk and indie-rock bands. It wasn't until the turn of the millennium when the Brit began attending college that he got turned onto electronic music, or as he calls it, "music that was important to me." He bought a sampler — "You know, we didn't have laptops at the time," Green says — and in between taking classes and working odd jobs, like waiting tables, began fleshing out tracks and recording them in his dorm room. But for a long time, his songs never traveled beyond those four walls.

"I didn't really think my music was good enough to be heard by anyone," Green says. "I had some friends who were releasing records who were older than me, and within that group, I was always the younger, patronized friend who was making tunes as well, which everyone thought was cute."

After producing a track that combined woozy Indian sitar with electronic flourishes, Green decided it was time to share his creation with, if not the world, then at least his friends. The song, which he called "Terrapin," was such a hit among his friend group that people started asking to hear more of his work, more than half of which ended up on his debut album, *Animal Magic*.

Though Green didn't release a follow-up record until 2003, three years after *Animal Magic*, he experienced a spate of financially fortuitous events that led him to quit his day jobs and focus entirely on making music. Some of his income came from a string of phone commercials in the U.K. that used his productions in the background, but most of it came from inclusions of his songs on chillout- and lounge-themed compilation ablums that, at the time, were very popular.

"Those things sold like platinum. It was crazy," Green says. "So I was sitting in my apartment and couldn't even afford to have the heating on, and then suddenly, I'm like, 'Oh, shit. I'm actually making some money from music.' And then from there, I never looked back really."

If you do any research on *Migration* — or if you just meditate on the title a bit — you'll read a lot about how the album is supposed to be about traveling and displacement, being away from home and how to even define home in the first place. But given that this is, for the most part, a wordless and unintelligible album with little to no vocals, I have to press Green a bit further.

"It's a good question," he says in response. "I am making music, but without the narrative of being a singer-songwriter, I think it's more of a visual aspect really. And yet, people want to talk about themes and that kind of thing for ages. It's something I have to talk about in length."

Still, Green is quick to point out that the album's connection to its theme isn't that far-fetched given that it was created from a patchwork of sounds culled from all over the globe. Milosh's vocals were laid down in a hotel room in Berlin, the elevator was captured from an airport in Hong Kong, and the fan boat engine was recorded in New Orleans.

"It's as simple as that, really," Green says. "Your environment always has an impact on your work, and here I sort of embraced the space a lot more."

Bonobo
plays at 9 p.m., Saturday, Dec. 31, at the Midway. $49.50; themidwaysf.com.

Jessie Schiewe is the music editor for SF Weekly. *Follow her on Twitter @j_schiewe.*

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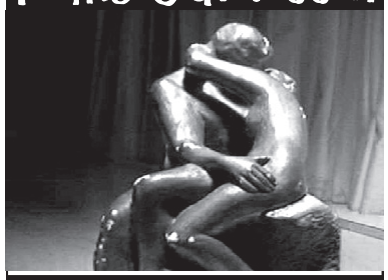

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Goodbye 2016, Hello Sleater-Kinney

Guitar hero Carrie Brownstein discusses her band's New Year's Eve show and the end of a wretched year.

By Zack Ruskin

Sleater-Kinney

Photo by Brigitte Sire

In Carrie Brownstein's opinion, Dec. 31 sucks.

"I'll be honest: I'm not a fan of New Year's," the *Portlandia* star and Sleater-Kinney guitarist confesses. "I guess what I don't like about it is that it's a night that's supposed to somehow be a summation of the entire previous year and yet also send you fortuitously into the following year. That is a lot of pressure on a single night, so I tend to stay home."

But Brownstein isn't staying home this year because Sleater-Kinney, the indie-rock trio she sings and strums guitar for, is scheduled to perform at the Masonic on New Year's Eve. And though this means trading her couch for a Stratocaster, there is perhaps no group more suited to putting the final nails in the coffin of 2016 than Sleater-Kinney.

For proof, just listen to the 22-year-old punk outfit's latest album, *No Cities to Love*.

The album opener "Price Tag" tells the story of a working-class family in the midst of financial crisis, while "Bury Our Friends" includes ominous — and, at the time of its release in 2015, prescient — lines, like "We're sick with worry / These nerve less days / We live on dread in our own gilded age."

Recorded largely in secret at John Vanderslice's Tiny Telephone studios in San Francisco, *No Cities to Love* represented a reunion of sorts for Sleater-Kinney, who had announced an "indefinite hiatus" after a 2006 show at Portland's Crystal Ballroom. "Fade," the record's raspy, guitar-filled closing track, seems to address the band's temporary break-up, especially in its harmonized wail of a chorus: "All of the roles that we played / Hit your mark, push the walls, stretch the stage / Oh, what a price that we paid."

In her incisive memoir, *Hunger Makes Me a Modern Girl*, which was released last fall, Brownstein gave fans a glimpse of all the drama that the Olympia, Washington, band — which also includes singer and guitarist Corine Tucker and drummer Janet Weiss — has gone through since its formation in 1995. In its first decade, Sleater-Kinney made a name for itself as a feminist and left-leaning act, releasing seven albums and making appearances at a number of festivals, before their sudden hiatus in 2006.

During the band's limbo phase, Brownstein delved into comedy and acting, appearing in a number of films, like Miranda July's *Getting Stronger Everyday*, before unveiling *Portlandia*, a sketch comedy TV series that she created along with *Saturday Night Live* alum Fred Armisen in 2011.

In a trailer for the series' upcoming seventh season, men's rights activists are the targets of Brownstein and Armisen's mirthful ire as the pair portray male cyclists who worry that men are becoming a minority group.

"Notions of masculinity were one of the themes we wanted to explore this season," Brownstein says. "We felt this cultural shift and this fear among certain people who had become very accustomed to their place in the world. In our absurdist way, [we] wanted to address some of those things. A lot of the season will feel timely, even though we wrote it not knowing who the president would be."

Given Sleater-Kinney's prominent place in the trajectory of '90s riot grrrl feminist punk acts from the Pacific Northwest, it comes as no surprise that Brownstein has had to find a way to cope with the recent onslaught of political bad news. Interestingly, she says the election inspired her not necessarily to create art, but to consume it.

"Talking among my friends and colleagues, I think many of us have immersed ourselves in witnessing art," she says. "I've probably been to more films and art shows in the last two weeks then in the whole first 10 months of 2016."

In fact, for much of 2016, Brownstein dedicated her time to memorizing Sleater-Kinney's discography, because both she and her bandmates had forgotten much during their 10-year lapse.

"It wasn't like the first iteration of Sleater-Kinney, where we were making albums on a more consistent cycle and anything old had been played ad infinitum and felt very much under our skin," she says.

"We were re-learning all of the songs," she adds. "[But] this time around, there was a sense of renewal and rediscovery with all of the material. ... I think, in some ways, we're a better live band now."

Those in attendance on Dec. 31 will have the privilege of witnessing Sleater-Kinney's live talents firsthand. And, as Brownstein suggests, they may also get a taste of what's next from a band we can only hope will be taking no more breaks in the near future.

Zack Ruskin has covered news and culture for SF Weekly *since 2015. Follow him on Twitter at @zackruskin.*

Sleater-Kinney
plays at 9 p.m., Saturday, Dec. 31, at the Masonic. $40-$75; sfmasonic.com

MUSIC LISTINGS

Club listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing listing or to have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F.,CA 94103). Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

THURSDAY, DEC. 29

ROCK

Bird & Beckett: 653 Chenery, San Francisco, 415-586-3733. Jinx Jones, 8-10 p.m., $10 suggested donation, www.birdbeckett.com.

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. The Howlin Wolves, w/ Crown Chakra, Cosmic Correlation Conspiracy, 9 p.m., $8-$10; Family of Light Band, w/ Crown Chakra, The Howlin Wolves, Cosmic Correlation Conspiracy, and a light show by Mad Alchemy, 9 p.m., $10.

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Come As You Are, Nirvana tribute with members of Lonesome Locomotive and friends, 9 p.m., $8.

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Antonio Guedes & The Chillaquiles, w/ Maracatu Pacífico, DJ Elan Kamesar, DJ Izzy Wise, 9 p.m., $15-$30.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.

Beaux: 2344 Market, San Francisco, 415-863-4027. "My So-Called Night," '90s dance

CONCERTS

THURSDAY, DEC. 29

Maceo Parker: With Judith Hill, 7:30 p.m., $25-$50. SFJAZZ Center, 201 Franklin, San Francisco, 866-920-5299.

FRIDAY, DEC. 30

Gorgon City (DJ Set): W/ Kidnap Kid, Oliver Dollar, and more, 9 p.m., $25-$30. The Midway, 900 Marin, San Francisco.

ORGONE: W/ Kuckaw!, DJ Platurn, 8 p.m., $17. The New Parish, 579 18th St., Oakland, 510-444-7474.

Snow Sessions: W/ Andre Nickatina, Rappin 4-Tay, Chali 2na, Yukmouth, A-Plus, Traxamillion, and Deacon the Villain, 8 p.m., $24.50-$35. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

The Brothers Comatose: W/ The Coffis Brothers, 9 p.m., $22. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Unknown Mortal Orhcestra: With Morgan Delt, 9 p.m., $99-$100. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

SATURDAY, DEC. 31

Bonobo: 9 p.m.-2 a.m., $49.50, https://www.ticketfly.com/purchase/event/1315901. The Midway, 900 Marin, San Francisco.

The Brothers Comatose: W/ T Sisters, The Rainbow Girls, 9 p.m., $40. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Claptone: With Wolf & Lamb, R. Fentz, Peter Blick., 9 p.m., $25-$60. Public Works, 161 Erie, San Francisco, 415-932-0955.

Dead Dreams: A Grateful Dead Dance & Party: A celebration of the 50th anniversary of the first Grateful Dead New Year's Eve show at the Fillmore., 9 p.m., $35. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

Kaskade: 8 p.m., Sold Out. 8 p.m., $95-$250. Bill Graham Civic Auditorium, 99 Grove, San Francisco, 510-548-3010.

New Years Eve Soul Party with Terrie Odabie: Celebrate the new year with the Bay Area's heart-pumping blues and soul diva Terrie Odabi., 7-9 p.m., $40-$45, www.rhythmix.org/events/nye-soul-party.html. Rhythmix Cultural Works, 2513 Blanding, Alameda, 510-865-5060.

Primus: W/ The Claypool Lennon Delirium, Duo de Twang with special guests, 8 p.m., Sold Out. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

Sleater-Kinney: 9 p.m., $55-$75. The Masonic, 1111 California, San Francisco, 877-598-8497.

The California Honeydrops: 8 p.m.-12 a.m., $55, www.theuctheatre.org/event/1337937-california-honeydrops-berkeley/. The UC Theatre, 2036 University Ave, Berkeley, 510-356-4000.

Tituss Burgess & Jane Krakowski: Performing with the San Francisco Symphony., 8 p.m., $60-$180. Davies Symphony Hall, 201 Van Ness, San Francisco, 415-864-6000.

Unknown Mortal Orhcestra: With Morgan Delt, 9 p.m., $99-$100. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

WEDNESDAY, JAN. 4

Kyle Morton: 8 p.m., $15. Swedish American Hall, 2174 Market, San Francisco, 415-861-5016.

CONCERT OF THE WEEK FROM SF WEEKLY:

Gorgon City (DJ Set) and Kidnap Kid perform on Dec. 30, 2016, at the Midway.

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"HAPPY HOUR" TUESDAY THRU SUNDAY
4PM 'til 8PM:
$4 WELLS/$4 DRAFTS/$3 PBR/$2 OFF ALL LIQUOR

Thursday Dec 29 $15 Adv
KATDELIC
NU-NEW YEARS EVE
(+ STEADY EDDY AND THE SHAKERS, DJ KEVVY KEV)

Friday Dec 30 $10 Adv
NAIVE MELODIES
(+ TOMMY ODETTO)

Friday Dec 31 $45 Adv
NEW YEAR'S EVE THROW-DOWN
W/ *SURE FIRE SOUL ENSEMBLE*
& *IDEATEAM* + *DJ KEVVY KEV*
(CHAMPAGNE INCLUDED, 100S OF BALLOONS, PARTY FAVORS GOING TIL 4AM)

Sunday Jan 01
RETURN OF THE CYPHER
FREEE FIRST SHOW OF THE YEAR SUNDAY HIP HOP PARTY

Tuesday Jan 03 $5 Adv
PROJECT QUEUE
(+ BDUBS & THE PLAYERS, FUTURE FEELS FINE)

Thursday Jan 05 $5 Adv
FREE MANNEQUIN
(+ THE FELL SWOOP, TRACE REPEAT)

Friday Jan 06 $12 Adv
HOWARD WILEY & EXTRA NAPPY

BOOM BOOM ROOM PRESENTS
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STARRING:
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(The World's only David Bowie Worship Band)
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THE STEVE MCQUEEN
DRINK SPECIAL:
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FRI DEC 30
COME ON DOWN AND GET YOUR INNER ROCKSTAR ON WITH YOUR HOSTESS THE LOVELY EILEEN AS WE WELCOME THE RETURN OF OUR MONTHLY
PUNK ROCK N SCHLOCK KARAOKE
NIGHT AT BENDERS!
HUGE SONGBOOK, CHEAP DRINKS, WHAT MORE DO YOU NEED?
9PM-2AM - NO COVER!

SAT DEC 31
BOB SAGGETH
THE WORLDS GREATEST BLACK SABBATH COVER BAND
+ HIGH BY NIGHT
A TRIBUTE TO RUSH BY MEMBERS OF OVVL
"BOTTLED VIOLENCE"
MINOR THREAT COVER BAND
MIDNIGHT CHAMPAGNE TOAST
NYE DRINK SPECIALS
AND MORE!
DOORS 9PM / SHOW 10PM - $5 COVER

SUN JAN 1
NEW YEARS DAY HANGOVER BREAKFAST
COME START YOUR YEAR OFF WITH TASTY BREAKFAST FOOD AND DRINK SPECIALS AT THE BAR...
BAR AND KITCHEN OPEN AT 2PM

MON JAN 2
MOJITO MONDAYS
$5 MOJITOS ALL DAY
AN ASS-END HAPPY HOUR 11 PM TO 2 AM
$1 OFF DRAFT/WELL

TUES JAN 3
TEQUILA TUESDAYS
$6 SHOT OF TEQUILA WITH A CAN OF TECATE

WED JAN 4
WHISKEY WEDNESDAYS
$5 PBR AND WHISKEY SHOT

SAT JAN 7
DISASTROID
UP&GO (SAN JOSE)
DOORS 9PM / SHOW 10PM
$5 COVER
FOR THOSE WHO ENJOY BANDS LIKE: ALKALINE TRIO, TAKING BACK SUNDAY, AND MIDTOWN.

SAT JAN 14
THE NERV
THE BLANK SPOTS
THE RINDS
Doors 9pm / Show 10pm

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DEAD DREAMS
2016 2017
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• LIGHT SHOW + VINTAGE AND RARE VIDEO FROM PAST NYE DEAD SHOWS
• MIDNIGHT CELEBRATION + BALLOON DROP + OTHER SURPRISES

LEFTOVER SALMON
DEAD WINTER CARPENTERS
SATURDAY, JANUARY 14

LUCINDA WILLIAMS
AARON LEE TASJAN
FRIDAY, JANUARY 20 & SATURDAY, JANUARY 21

JANUARY 27, 28 & 29
DOORS 7/ SHOW 8 • $27.50
RAILROAD EARTH
JON STICKLEY TRIO (FRI), HOT BUTTERED RUM (SAT), POOR MAN'S WHISKEY (SUN)

SATURDAY, FEBRUARY 4
DOORS 8/ SHOW 9 • $24.50
THE MOTET: PRESENTED BY JAMBASE
SKERIK'S BANDALABRA

THURSDAY, FEBRUARY 9
DOORS 8/ SHOW 9 • $28.50
THE KNOCKS
SKYLAR SPENCE, MARK JOHNS, LOPHIILE

SATURDAY, FEBRUARY 11
DOORS 8/ SHOW 9 • $27.50
THE REVIVALISTS

WEDNESDAY, FEBRUARY 15 & THURSDAY, FEBRUARY 16
DOORS 7/ SHOW 8 • $25.00
ANGEL OLSEN
CHRIS COHEN

FRIDAY, FEBRUARY 17
DOORS 8/ SHOW 9 • $25.00
THE INFAMOUS STRINGDUSTERS
HORSESHOES & HAND GRENADES

SATURDAY, FEBRUARY 18
DOORS 8/ SHOW 9 • $29.50
LUCERO
ESME PATTERSON

SUNDAY, FEBRUARY 19
DOORS 7/ SHOW 8 • $35.00
ELECTRIC HOT TUNA

TUESDAY, FEBRUARY 21
DOORS 7/ SHOW 8 • $29.50
NOISE POP FESTIVAL PRESENTS
AN EVENING WITH DAWES

THURSDAY, FEBRUARY 23
DOORS 7/ SHOW 8 • $25.00
NOISE POP FESTIVAL PRESENTS
BADBADNOTGOOD

FRIDAY, FEBRUARY 24 & SATURDAY, FEBRUARY 25
ALO SING-ALONG FOR KIDS SHOW AT 3PM ON SATURDAY
DOORS 8/ SHOW 9 • $25.00
ALO
MOON HOOCH (FRI), TWIDDLE (SAT)

SUNDAY, FEBRUARY 26
DOORS 7/ SHOW 8 • $25.00
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Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice. All tickets are subject to applicable service charges. *Advance tickets will still be available with NO SERVICE CHARGE on Sunday 10:00am to 3:00pm at the Fillmore box office only. Charge by phone at 800-745-3000. Buy tickets at livenation.com.

party with VJs Jorge Terez & Becky Knox, 9 p.m., free.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Picante," w/ DJ Marco & guest DJs, 9 p.m.-2 a.m., Free.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.), www.facebook.com/pages/Thursday-nights-at-Cat-Club/191272240888168.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Takeover Thursday, 10 p.m.-2 a.m., www.theholycow.com/.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Trend Thursdays," 10 p.m., $10.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Thirst Trap Thursday, The latest hip-hop and Top 40 jams with DJ Eric Brian, 9 p.m., Free, www.neckofthewoodssf.com/event/1312991-thirst-trap-thursday-san-francisco/.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. BFF.fm, w/ Drew Smith. Rotating BFF.fm DJs spin a variety of tunes including indie rock, garage, electronic music, and more., 9 p.m., Free, bff.fm.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Throwback Thursdays," w/ DJ Jorge Terez, 9 p.m.-2 a.m., Free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "1999," w/ DJ Mark Andrus., 9 p.m., Free, facebook.com/1999sf.

Temple: 540 Howard, San Francisco, 415-978-9942. "Next Level Thursdays," 10 p.m., free with RSVP.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Bubble," 10 p.m., free, facebook.com/LowerHaightbubble.

Wish: 1539 Folsom, San Francisco, 415-278-9474. Duserock: All Night Long, 10 p.m.-2 a.m., Free, www.wishsf.com.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. "Groove Theory," w/ DJ Natural & Lando1, 10 p.m., free.

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Peaches," w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free, facebook.com/peachesladydjcrew.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Bluegrass & Old-Time Music Jam Session, Last Thursday of every month, 8 p.m., free.

Bazaar Cafe: 5927 California, San Francisco, 415-831-5620. Acoustic Open Mic with Josh Beemish, 7 p.m., free.

JAZZ

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m.; Sundays, 5:30-8:30 p.m., Free.

Zingari: 501 Post, San Francisco, 415-885-8850. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Latin Breeze, 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Rick Estrin & the Nightcats, 7:30 & 9:30 p.m., $20.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

EXPERIMENTAL

The Luggage Store: 1007 Market, San Francisco, 415-255-5971. LSG New Music Series, 8 p.m., $6-$15 sliding scale, outsound.org.

FRIDAY, DEC. 30

ROCK

Slim's: 333 11th St., San Francisco, 415-255-0333. Swingin' Utters, w' Uke-Hunt, Sciatic Nerve, 9 p.m., $16.

DANCE

Amoeba Music: 1855 Haight, San Francisco, 415-831-1200. B-Side Brujas, 5-7 p.m., Free, 415-831-1200, amoebabj@gmail.com.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Manimal," 9 p.m., free before 10 p.m.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Boy Bar," 9 p.m., $5, guspresents.com.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. Acid Rain, w/ Logic Bomb, Hux Flux, Logic Flux, Doctor Spook, Random, Wich Dokta, and more, 8 p.m., $20-$30.

The Grand Nightclub: 520 Fourth St., San Francisco, 415-814-3008. DVNO Fridays, World Class DJ's playing the best Latin Hits x Top 40 x Hip Hop, 10 p.m.-2 a.m., Free, 415-636-0029, info@grandnightclub.com, www.grandnightclub.com/events.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Flight Fridays," 10 p.m., $10.

John Colins: 138 Minna St., San Francisco, 415-543-2277. Dope Beats and Hard Drinks, w/ DJ Consuelo, 10 p.m.-2 a.m., Cover, party@johncolins.com, johncolins.com/events/dope-beats-hard-drinks-5th-fridays/.

Origin: 1538 Fillmore, San Francisco, 415-825-0338. "OMGF," 9:30 p.m.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Hard," w/ DJ Haute Toddy, 9 p.m.-2 a.m., $3.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Club Raven," Every Friday with DJ Mark

Rap

TRAXAMILLION

With Andre Nickatina, at 8 p.m., Friday, Dec. 30, at the Regency Ballroom. $24.50-$35; theregencyballroom.com.

I'm willing to bet that dozens of Midwestern teens learned about "sideshows" and "doughnuts" because of San Jose producer and occasional rapper Traxamillion's 2006 single "The Sideshow." The synth-punctuated track, which features guest verses by Oakland greats Too $hort and Mistah F.A.B., is just one of the many local hits that he's helped create. Traxamillion's biggest production credit to date is Keak Da Sneak's 2005 golden egg, "Super Hyphy," a buzzy, bass-laden record that helped bring attention and fame not only to Traxamillion and Keak, but to the Bay Area rap scene in general. On Friday, Dec. 30, Traxamillion will join Fillmore rapper Andre Nickatina and a slew of other NorCal talents, like Yukmouth, Rappin' 4 Tay, and A-Plus, for a night of heavy-hitting beats and lyrical prowess. ***Jessie Schiewe***

Andrus. Free before 11pm., 9 p.m.-2 a.m., $10, 415-431-1151, info@ravenbarsf.com, www.ravenbarsf.com/.

Temple: 540 Howard, San Francisco, 415-978-9942. Lil Jon (DJ Set), 10 p.m., $23.

Verso SF: 1525 Mission St, San Francisco. Fleming & Lawrence, 10 p.m.-2 a.m., Free, https://www.eventbrite.com/e/fleming-lawrence-open-to-close-tickets-27679931420?aff=social.

HIP-HOP

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. Top 40 Dance Party, DJ Souljah & guests, spinning current & classic hip hop, top 40 hits. No Cover, no dress code. 9pm-closing, $3 drink specials/vodka cranberry/lemon drops. Pool Tables & Beer Pong, 9 p.m., Free.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Ivor Collins, 8 p.m.

The Sports Basement: 610 Old Mason, San Francisco, 415-437-0100. "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., $7, www.enzogarcia.com.

JAZZ

Bird & Beckett: 653 Chenery, San Francisco, 415-586-3733. Stu Pilorz/Mark Rinta Quartet,

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FRIDAY 1/13 - SUNDAY 1/29
SF SKETCHFEST
THE SAN FRANCISCO COMEDY FESTIVAL!
TUESDAY 1/3
FRANKIE QUINONES
WEDNESDAY 1/4
COMEDY ALLSTARS
TUESDAY 1/10 - WEDNESDAY 1/11
SCIENTIST TURNED COMEDIAN TIM LEE
THURSDAY 2/2 - SATURDAY 2/4
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MONDAY 1/16 - TUESDAY 1/17
AUSTRALIA'S THUNDER FROM DOWN UNDER
THURSDAY 2/2 - SATURDAY 2/4
JO KOY
THURSDAY 2/9
THE FIGHTER & THE KID
THURSDAY 2/23 - SATURDAY 2/25
VIR DAS
THURSDAY 12/29 - FRIDAY 12/30
BETH STELLING
PHIL HANLEY
NICK YOUSSEF
SATURDAY 12/31
COMEDY COUNTDOWN!
NEW YEAR'S EVE!
WITH EMO PHILIPS, GREG FITZSIMMONS AND MORE!
THURSDAY 1/5 - SUNDAY 1/8
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JANUARY 28

1.29 FRANK TURNER & THE SLEEPING SOULS
JOHN K. SAMSON
ARKELLS • WILL VARLEY
2.4 CHRIS TUCKER
2.18 GALACTIC
FUNKY METERS
THE BRIGHT LIGHT SOCIAL HOUR
2.25 MELVIN SEALS & JGB
OTEIL BURBRIDGE
JACKIE LABRANCH
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NEAL MORSE BAND WITH MIKE PORTNOY
TONY LEVIN'S STICK MEN
JANUARY 18

2.15 REEL BIG FISH
ANTI-FLAG
BALLYHOO! • PKEW PKEW PKEW
2.18 LAURA MVULA
2.20 ALTER BRIDGE
NONPOINT
2.24 J BOOG
JO MERSA MARLEY
JEMERE MORGAN • WESTAFA
3.3 DEVILDRIVER
DEATH ANGEL
THE AGONIST • AZRAEL

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Stu Pllorz and Mark Rinta lead the band for a weekly after-work jazz party., Fridays, 5:30-8 p.m., $10 suggested donation, 415-586-3733, www.birdbeckett.com; Voz do Brasil, 5:30-8 p.m., $10 suggested donation, www.birdbeckett.com.

Comstock Saloon: 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Black Market Jazz Orchestra, 9 p.m., $10.

Zingari: 501 Post, San Francisco, 415-885-8850. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m., facebook.com/DanceSalsaOnFriday.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. The Ray Charles Project, 7:30

Emperor Norton's Boozeland

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Electronic

BOB MOSES

At 10 p.m., Thursday, Dec. 29, at 1015 Folsom. $26-$35; 1015.com.

This deep house duo from Vancouver may be named after an evil dude — Robert "Bob" Moses was a legendary and controversial city planner in New York City who campaigned for highways over public transit and displaced Black communities — but their music sure isn't. With three EPs and one album under their belt, these dudes revel in making complex jams that merge dark, melancholy melodies with lush, tropical beats. It's the kind of stuff you can play before or after going to the club, regardless of whether you want to wind down or turn up. ***Jessie Schiewe***

& 10 p.m., $24.

LEVYstudio: 19 Heron, San Francisco, 415-701-1300. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15, sundownblues.com/friday-night-blues.html.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Jan Fanucchi, Last Friday of every month, 4 p.m.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

FUNK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Con Brio, w/ Otis McDonald, 9 p.m., $25-$30.

SOUL

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free, facebook.com/takeatripeveryfriday.

ROCK

924 Gilman: 924 Gilman, Berkeley, 510-524-8180. Dog Party, w/ Sarchasm, The Love Songs, Public Safety, Crowd 9, 7 p.m., $10.

SATURDAY, DEC. 31

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Knapsack, w/ Cutlass Supreme, 10 p.m., $20-$25; Knapsack, with Cutlass Supreme, 10 p.m., $20-$25.

Cafe Du Nord: 2170 Market, San Francisco, 415-861-5016. The Wyatt Act, w/ Criminal Rock Shop, Chron, Xandra Corpora, 8 p.m., Free, www.thewyattact.com.

DANCE

The Armory: 1800 Mission, San Francisco, 415-677-0456. Justice NYE Dance Party, with special guests, 9 p.m., $69.50+.

Bimbo's 365 Club: 1025 Columbus, San Francisco, 415-474-0365. Tainted Love, with John Brothers Piano Company, The Cottontails, and Girl in the Fishbowl., 8 p.m., $60-$65.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. 80's NYE 2017, Hosted by Randy and Damon, two rooms with six DJs and seven hours of fun., 9 p.m., $20-$510.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. NYE 2016 Shit Show, Bootie will not only have the traditional champagne toast at midnight, but also four different balloon drops., 9 p.m., $20-$1220; "Bootie S.F.," 9 p.m., $10-$20, bootiesf.com.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Hella Saucy, with Lady Fingaz, Andre, and Pony P, 9 p.m., $15.

The Empire Room: 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m., empireballroomsf.com.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Ibiza Day Club," 2 p.m., ibizadayclub.com.

F8: 1192 Folsom, San Francisco, 415-857-1192. Swagger Like Us x NYE, with DJs dav0, Val G, Adam Kraft, Jasmine Infiniti and more. Hosted by Kelly Lovemonster and Viktor Belmont, 9 p.m., $20-$1000.

The Great Northern: 119 Utah, San Francisco, 415-626-7001. End of the World Disco, with Classixx, Les Sins, Lights Down Low DJs, and more., 10 p.m., $40, https://www.ticketfly.com/purchase/event/1378537.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Holy Cow Saturday, Enjoy your favorite Hip Hop & Club Hits at high volume!, 10 p.m.-2 a.m., Free.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Infusion Saturdays," 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Bounce!," 9 p.m., $3.

Love + Propaganda: 85 Campton Place, San Francisco, 415-433-8585. Love + Propaganda NYE, with Gryffin, $35-$65.

PianoFight: 144 Taylor, San Francisco, 415-816-3691. PianoFight's New Years Eve Super Bash 2017, Three parties in one. The bar will serve tasty bites and drinks and will feature The PianoFight Music Department (a 10-piece soul/rock band) performing a tribute to the best (and worst) music of 2016. Two theaters will feature DJs, a photobooth, and a second bar., 8 p.m.-1:30 a.m., $50-$110.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Saturgay," w/ DJ Stanley Frank, 9 p.m.-2 a.m., Free before 10pm, $3 after.

The Stud: 399 Ninth St., San Francisco, 415-863-6623. "Dark Room," Last Saturday of every month, 9:30 p.m., facebook.com/DarkRoomSF.

Temple: 540 Howard, San Francisco, 415-978-9942. Dzeko & Torres NYE, 10 p.m., $40-$75.

Verso SF: 1525 Mission St, San Francisco. Croatia Squad, with J Casablanca, Dashflance, and more, 10 p.m., $40-$145.

HIP-HOP

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Cameo Fridays, Hip-hop from the 80's, 90's, and today's Top 40, 10 p.m.-2 a.m., theholycow.com.

Mezzanine: 444 Jessie, San Francisco, 415-625-8880. De La Soul, with Del the Funky Homosapien and more, 9 p.m., $125-$175.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. 80's and 90's Throwback Party, w/ DJs and MCs, 9 p.m., Free.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Damir, 8 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Kamikaze Butterfly, 7 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. The Robert Stewart Experience, 9 p.m.

INTERNATIONAL

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. "Pura," 9 p.m., $20, puraclub.com.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. Tango Brunch, 11 a.m., $10 for tango lesson (free dance after 1 p.m.).

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Caffe Trieste: 601 Vallejo, San Francisco, 415-392-6739. Caffe Trieste Saturday Concert, 2 p.m.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Club Fuego," 8 p.m., facebook.com/pages/Club-Fuego-Space-550/216021538521870.

REGGAE

Pier 23 Cafe: Pier 23, San Francisco, 415-362-5125. Native Elements, Last Saturday of every month, 10 p.m., $10-$15, native-elements.com.

Slim's: 333 11th St., San Francisco, 415-255-0333. Hepcat, 8 p.m., $40; Hepcat, 9 p.m., $40.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Cafe R&B, 6 p.m., $65; Earl Thomas & The Blues Ambassadors, Last Saturday of every month, 7:30 & 10 p.m., $24.

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Ideateam, with DJ Kevvy Kev, balloons, a champagne toast, party favors, and more, 9 p.m.-2

Dance

JUSTICE

At 9 p.m., Saturday, Dec. 31, at the San Francisco Armory. $69.50; sfarmory.com.

The year 2007 meant a lot of things for a lot of people. For me, it marked my foray into the Los Angeles clubbing scene, and all of my (hazy) memories from that time are inextricably linked to the electronic duo Justice's second-ever single, "D.A.N.C.E." (And with a name like that, how could it *not* be the soundtrack for that phase of my life? I mean, come on!) Though "D.A.N.C.E." is still their most famous track, the last decade has been good to the French group, which has done everything from remix songs from other bands and turn them into better songs (Case in point: Justice's version of MGMT's "Electric Feel," which won a Grammy Award in 2009) to creating a four-part mix for a Dior Homme fashion show. Our guess about Justice's secrets to success and knack for creating undeniably catchy, amphitheater-ready songs? Their mixed bag of influences, which include everything from glam metal and '80s new wave to disco and funk. ***Jessie Schiewe***

a.m., $40, boomboomtickets.com/event.cfm?id=251720&cart.

Lou's Fish Shack: 300 Jefferson, San Francisco, 415-771-5687. Willie G, 8 p.m.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

FUNK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Con Brio, w/ Will Magid, 10 p.m., $45-$50.

SOUL

Churchill: 198 Church, San Francisco. NYE 2017 at Churchill, w/ MOM DJS Gordo & Timo + Xiomara, 8 p.m.-2 a.m., $20, https://www.facebook.com/events/382235148797543/.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Afrolicious, with Midtown Social, Smoked Out Soul, 8 p.m., $30-$50.

WORLD

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. N.Y.E Dance Party, featuring DJ Marco, DJ Elembe, DJ Xander and more, 10 p.m.-2 a.m., $20, https://www.facebook.com/events/1210656219016920/.

HIP-HOP

Starline Social Club: 645 W Grand Avenue, Oakland. Boots Riley & The Coup, with Kahil El'Zabar Quartet, 9 p.m., $35-$150.

SUNDAY, DEC. 1

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Big Top," 9 p.m., free.

The Edge: 4149 18th St., San Francisco, 415-863-4027. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Sundaze," 1 p.m., free before 3 p.m; "BoomBox," first Sunday of every month, 8 p.m.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free, staminasundays.com.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Holy Sundays, Day and night club party, Sundays, 3-9 p.m.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Sweater Funk," 10 p.m., free, facebook.com/sweaterfunk.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Jock," Sundays, 3-8 p.m., $2.

MatrixFillmore: 3138 Fillmore, San Francisco, 415-563-4180. "Bounce," 10 p.m., facebook.com/BounceSundays.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. WERD., NYD with Seven Davis Jr, 9 p.m.-2 a.m., $5 before 10:30pm $10 after, https://www.facebook.com/events/356256604713562/.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Time Machine," w/ DJ Rotten Robbie, first Sunday of every month, 6 p.m., $5 after 7 p.m.

Slide: 430 Mason, San Francisco, 415-421-1916. Jai Ho!, An all inclusive Bollywood party to celebrate unity in diversity., 9 p.m.-2 a.m., $15-$25, jaihonewyear.com; "Replay Sundays," 9 p.m., free.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. "Return of the Cypher," 9:30 p.m., free.

Double Dutch: 3192 16th St., San Francisco, 415-503-1670. "Select Sundays," w/ DJs Lando1 & Natural, 10 p.m.

El Rio: 3158 Mission, San Francisco, 415-282-3325. "Swagger Like Us," w/ resident DJs dav0 & boy_friend, first Sunday of every month, 2 p.m., swaggersf.com.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.

The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. The Hot Baked Goods, first and third Sunday of every month, 6 p.m., free; Kally Price Old Blues & Jazz Band, first Sunday of every month, 9 p.m., $7-$10.

Bird & Beckett: 653 Chenery, San Francisco, 415-586-3733. Grant Levin Trio, w/ Giulio Cetto & Mark Lee, 7:30-10 p.m., $10 suggested donation, www.birdbeckett.com.

Brenda's French Soul Food: 652 Polk, San Francisco, 415-345-8100. Gaucho, Sundays, 5-8 p.m., Free, www.gauchojazz.com.

Doc's Lab: 124 Columbus, San Francisco, 415-649-6191. Electric Squeezebox Orchestra, 6 p.m., $10.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m.; Sundays, 5:30-8:30 p.m., Free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. Sunday Sessions, 10 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Brazil & Beyond," 7 p.m., free.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Spill the Wine," w/ DJs Vinnie Esparza, Guillermo, and Slopoke, first Sunday of every month, 5 p.m., free, www.popssf.com/.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. The Balkan Evening, 8:30 p.m.

Thirsty Bear Brewing Company: 661 Howard, San Francisco, 415-974-0905. The Flamenco Room, 7:30 & 8:30 p.m.

BLUES

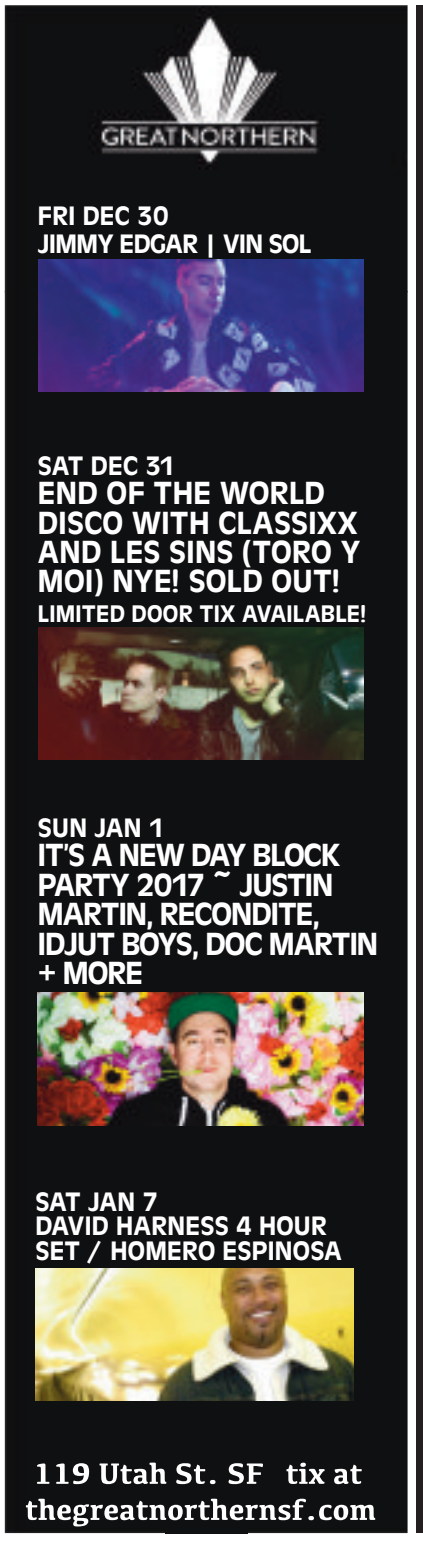
Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Delta Wires, 7 & 9:30 p.m., $24.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. The Luxomatics, 6 p.m., free, facebook.com/TheLuxomatics.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Blues Power, 4 p.m.; P.A. Slim, first Sunday of every month, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Bohemian Knuckleboogie, 8:30 p.m., free.

Swig: 571 Geary, San Francisco, 415-931-7292. Sunday Blues Jam with Ed Ivey, 9 p.m., free,



facebook.com/swigjam.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

SOUL

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Dimension, w/ DJs Justin & Kurt. Technicolor sounds: soft vinyl soul, first Sunday of every month, 10 p.m.-2 a.m., Free.

MONDAY, DEC. 2

ROCK

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Damir, 10 p.m.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Opulence," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5, www.deathguild.com.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free, www.motownonmondays.com.

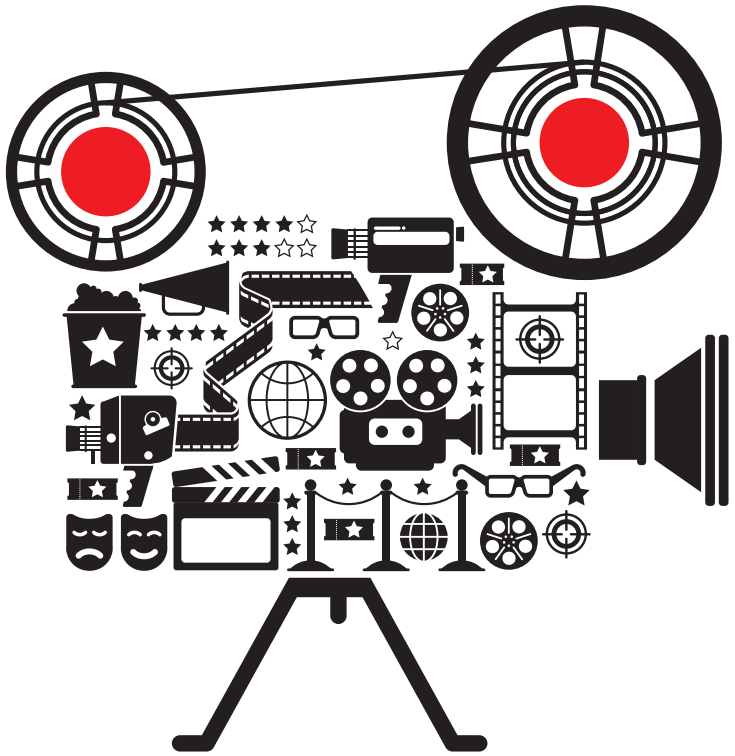
Oasis: 298 11th St., San Francisco, 415-985-4442. "Beat It!: An '80s Night," 8 p.m., free.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Sissy Bar," w/ resident DJs Bubbles & Christina, first and third Monday of every month, 9 p.m., free, facebook.com/SissyBarSF.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco, 415-970-0012. The Alabama Bowties, first Monday of every month, 9 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.



SHOWTIMES *Reviews* AND MORE!

SF WEEKLY

SFWEEKLY.COM/MOVIES

Hip-Hop

LIL JON

At 10 p.m., Friday, Dec. 30, at Temple. $20-$40; templesf.com.

Even though they were released by different artists, the songs "Salt Shaker" by Yin Yang Twins, "Yeah!" by Usher, "Freek-a-Leek" by Petey Pablo (What the hell ever happened to that guy?), and "Shake That Monkey" by Too $hort sound a lot alike. The reason? They were all produced by the same person: the infamous, stunna-shade-wearing Lil Jon. Thanks to him, the early- to mid-2000s radio waves were filled with a bevy of raunchy, club-ready hits slathered in bouncy bass and a whole lot of swearing. He's since faded from the limelight — though we're willing to bet he's still on plenty of peoples' workout playlists — but Lil Jon is still releasing music and collaborating on projects, like DJ Snake's incredibly annoying and stupefyingly popular 2014 song "Turn Down for What." His most recent release, "Take It Off," featuring Yandel and Becky G., marks a bit of a departure for the producer/rapper with its reggaeton beats and Spanglish lyrics. It might be a bit more Latin-flavored than his earlier work, but it's still clearly a club banger, which is exactly what we'd expect from Lil Jon. ***Jessie Schiewe***

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Open Mic with Brendan Getzell, 8 p.m., free.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Peter Lindman, 4 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, Mondays, 6 p.m.; Tuesdays, 6 p.m.; Wednesdays, 6 p.m., free.

Comstock Saloon: 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. Le Jazz Hot, 7 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "The Monday Make-Out," Local ensembles push the boundaries of jazz — and sometimes even sound itself — in a free whirlwind of improvisational whimsy., first Monday of every month, 8 p.m., Free, bayimproviser.com.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Steve Nelson Trio Jam Session, 8 p.m.

INTERNATIONAL

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks, www.dancesf.com.

REGGAE

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Skylarking," w/ I&I Vibration, 10 p.m., free, facebook.com/ivibesound.

BLUES

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. The Bachelors, 9:30 p.m.

KARAOKE

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. Karaoke Night, hosted by Wesley Curtis, 8 p.m.-midnight.

TUESDAY, DEC. 3

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5, facebook.com/highfantasy.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Cock Shot," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Sequence," 18+ dance party, 9

p.m., $7-$10, sequence-sf.com.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Startup Tuesdays," 10 p.m., free with RSVP.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. "Soundpieces," 10 p.m., facebook.com/soundpieces.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Music Therapy," w/ DJ Clave, 9 p.m.-1:30 a.m., Free.

Swig: 571 Geary, San Francisco, 415-931-7292. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free, mixcloud.com/DJTR.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Shelter," 10 p.m., free, www.facebook.com/shelter.sf.

HIP-HOP

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Phat Tuesday," w/ DJs Scotty Fox & Clinton Lee, 8 p.m., free.

ACOUSTIC

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. The Crow Eaters, 7 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, Mondays, 6 p.m.; Tuesdays, 6 p.m.; Wednesdays, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Smith Dobson, 10 p.m., free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. Live Jazz, Live jazz music and drink specials., 9 p.m.-2 a.m., Free, 415-431-1151.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. West Side Jazz Club, 4:30 p.m.

Verdi Club: 2424 Mariposa, San Francisco, 415-861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., $12-$15, tuesdaynightjump.com.

INTERNATIONAL

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Salsaholic," Tuesdays, 7-10 p.m., free.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.), undergroundnomads.com.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Echale Mas Salsa," 8 p.m., free ($10 with salsa lessons), playasf.com.

REGGAE

Milk Bar: 1840 Haight, San Francisco, 415-387-6455. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5, jahwarriorshelter.net.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Bay City Blues, w/ special guests, 7:30 & 9:30 p.m., $20.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. The Stan Erhart Band, 10 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. G.G. Amos Duo, 4 p.m.; Lisa Kindred, first Tuesday of every month, 9:30 p.m.

FUNK

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Funky Tuesdays, w/ Project Queue, Stefanie Keys, and The Neal Roston Band, first Tuesday of every month, 8 p.m., $7.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. MSK.fm, first Tuesday of every month, 9 p.m., $5.

SOUL

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Slow Jams," w/ DJ Primo & friends, first and second Tuesday of every month, 9:30 p.m.; fourth and Last Tuesday of every month, 9:30 p.m., free, (415) 647-2888.

ROCK

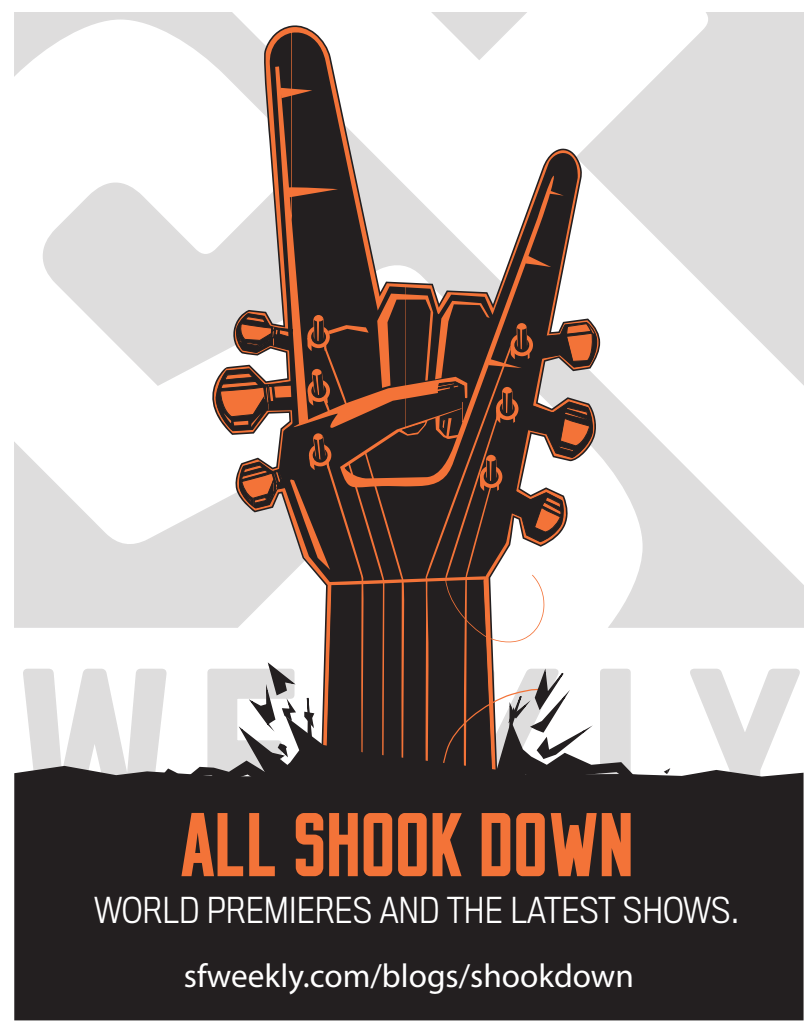
Uptown Nightclub: 1928 Telegraph, Oakland, 510-451-8100. Two Piece Tuesdays, A weekly event featuring live music, delicious cocktails and Taropy with Miss Ginger., Tuesdays, 7-10 p.m., Free.

WEDNESDAY, DEC. 4

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. The Royal Panics, w/ Standoffs, The Liners, 8:30 p.m., $8.

DANCE



Beaux: 2344 Market, San Francisco, 415-863-4027. "Pussy Party," w/ Sasha, Ms. Jackson, and guests, 9 p.m., free, facebook.com/pssypartysf.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., $7-$10, facebook.com/bondageagogoSF.

City Nights: 715 Harrison, San Francisco, 415-339-8686. "EPR," 18+ dance party, 9 p.m., $10-$20, eprlife.com.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Housepitality," 9 p.m., $5-$10, www.housepitalitysf.com.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "WCW Wednesdays," 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Juicy," 9 p.m.-2 a.m., Free.

OMG: 43 Sixth St., San Francisco, 415-896-6374. Stitch - Happy Hour, Nu-disco and deep house happy hour with DJ Peter Noble (Tight Pants) featuring special fashion related events, Wednesdays, 6-8 p.m., free, clubomgsf.com.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Wayback Wednesday," w/ DJ Mark Andrus, 8 p.m., free.

Wish: 1539 Folsom, San Francisco, 415-278-9474. "EQ Wednesdays," 10 p.m., free.

ACOUSTIC

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Jeanie & Chuck's Bluegrass Country Jam, first Wednesday of every month, 9 p.m., free.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Zach Brough & Friends, 4 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Cat's Corner," 9 p.m., $10.

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free. Terry Disley's Rocking Jazz Trio, Mondays, 6 p.m.; Tuesdays, 6 p.m.; Wednesdays, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Patrick Wolff, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. David Byrd and Byrds of a Feather, Wednesdays, 7-10 p.m., Free.

Savanna Jazz: 2937 Mission St., San Francisco, 415-285-3369. Abe Imansia Jazz Group, Wednesdays, 7:30-11:30 p.m.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Baobab!," timba dance party with DJ WaltDigz, 10 p.m., $5.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Latin Lounge," Wednesdays, 5-10 p.m.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Bachatalicious," 7 p.m., $5-$10, playasf.com.

BLUES

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

KARAOKE

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Karaoke with KJ Paul, 9:30 p.m., free.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. Wednesday Karaoke, 9 p.m.-1 a.m.

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Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "The 45 Slew," w/ resident DJs Micah Aza & Al Lover, first and third Wednesday of every month, 10 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Freddie Hughes & Chris Burns, Every other Wednesday, 7:30 p.m., free.

SAVAGE LOVE REVOLUTION HALL

by Dan Savage

Earlier this month, we recorded our *Savage Lovecast* Christmas Spectacular live at Revolution Hall in Portland, Oregon. The audience submitted questions on tiny cards before the show, which allowed questioners to remain anonymous *and* forced them to be succinct. More questions were submitted than my guests and I could get to, so I promised the crowd I would answer as many of their unanswered questions as I could in this week's column. Here we go…

I've heard so many horror stories and seen countless X-rays online—any tips for making sure I don't lose any objects in my ass?

You know what you never see in those X-rays? Butt plugs and other toys designed for butt play. Stick to butt plugs with flared bases, dildos with bases that look like balls, orange traffic cones, etc., and you'll be fine.

How common is it really for women to squirt? I get conflicting reports.

This answer, courtesy of the Kinsey Institute, isn't likely to satisfy you: "Somewhere from 10 to 54 percent of women experience some type of fluid expulsion in tandem with sexual arousal and orgasm." Maybe the incoming Trump administration can put the scientists they're pulling off climate change onto female ejaculation and we'll have better numbers before the 2018 midterm elections.

How do I get my partner—who says he's into it—to top me "properly," i.e., work me into a sub space instead of him just melting into an ooey-gooey love ball?

There are lots of terrific pro doms in Portland, Oregon. Hire one who's up for showing your partner what proper topping looks like.

Trans man and cis female, happily married, planning to get pregnant in the next five months. How do we break it to my wife's family? Half of them don't know I'm trans and will be carrying, and we don't want to lie, but also we don't want them to see us as anything other than just a couple.

Telling your partner's family you're trans isn't going to decouple you. You'll still be "just a couple," it's just that one of you is trans. Since you're not going to be able to hide which one of you is pregnant—not in the Twitter/Instagram/Facebook era—the sooner you tell them, the sooner they'll have their freak-outs, and the sooner they'll return to seeing you as the couple you always were and still are.

My partner/husband of 40 years says I still embarrass him. Is this unusual?

If he says it affectionately and occasionally, it's not a problem and it's not unusual. If he says it to degrade/humiliate/control you, it's a problem and it's unacceptable.

How do white people talk to black people about Donald Trump?

Fifty-eight percent of white people voted for Trump, and 8 percent of black people voted for Trump. So yeah, maybe instead of talking *to* black people about Trump, white people should shut up and *listen* to black people instead?

"Hall passes" don't work for many women because they can't orgasm when having random sex once with a random guy. What alternative would you recommend?

Where is it written on your hall pass—or anyone else's—that it can be used only with complete strangers? Nowhere, that's where.

How do you propose a foursome with your long-time friends without freaking them out or ruining the friendship?

Not proposing the foursome is the only way to avoid potentially freaking your friends out and ruining the friendship.

How do you decide who wins an argument in a same-sex relationship?

A sudden-death round of *Golden Girls* trivia.

All straight guys want to put it in your butt, but when you suggest eating it first, they run for the hills. How can I bridge this gap and get my ass eaten?

Date gay guys.

How do I avoid lesbian bed death?

Date gay guys.

I'm in a FMF poly triad, and I'm looking to incorporate another guy into the mix. I'd look online, but I'm a public-school teacher in a small town. How do I find someone without outing myself and risking my career?

Ask your partners to do the headhunting.

If you're married and in an open relationship, do you need to include that info in your Tinder profile? Or can you wait until later?

You should include/disclose that info in your profile (best practice), but many similarly situated men choose to wait until later (understandable practice, considering the stigma). But the existence of a spouse must be disclosed sometime between the end of the first text exchange and the start of the first blowjob.

My wife goes on long runs with her girlfriend. I'm sure they are having sex in the woods. I'm jealous because I'm not getting enough. What should I do?

Get your own "running" partner.

I'm four months pregnant. My husband won't stop talking about how excited he is to taste my breast milk. I said he could try it from a bottle, but he wants it from the source. I want to be GGG, but this weirds me out.

Tell your husband you're going to table this topic for the time being. It's possible you'll be less weirded out by the idea once you're actually breast-feeding, or the opposite is also a possibility. But pestering you about it for the next five months isn't going to increase his chances of getting it from the source—quite the opposite. (And for the record: You can be GGG and still have hard limits/absolutely nots.)

I'm a 25-year-old gay man who doesn't resonate with hookup culture. If I'm not comfortable fucking right away, how can I compete/find a partner?

I get your question all the time—which means you're not alone. Be up front about what you are willing to do (fuck after a getting-to-know-you date or two) and what you are not willing to do (fuck after a "sup?" or two), and you'll scare off the wrong-for-you boys and attract the right-for-you boys.

I'm too broken. I don't know where to start.

Therapy.

Not a question, but a thank-you for helping me to undo my "Utah damage." Grateful for you, Dan! Merry Xmas!

You're welcome, former Utahan, a belated Merry Xmess to you, and a happy/watchful/politically-engaged/join-the-resistance New Year to all!

E-mail Dan Savage: mail@savagelove.net
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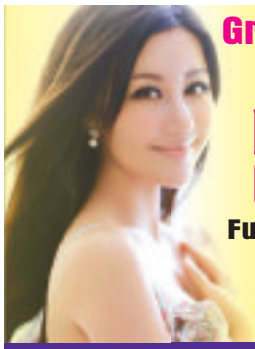

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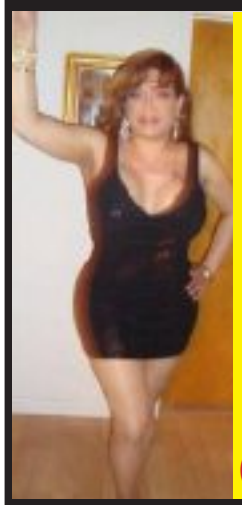

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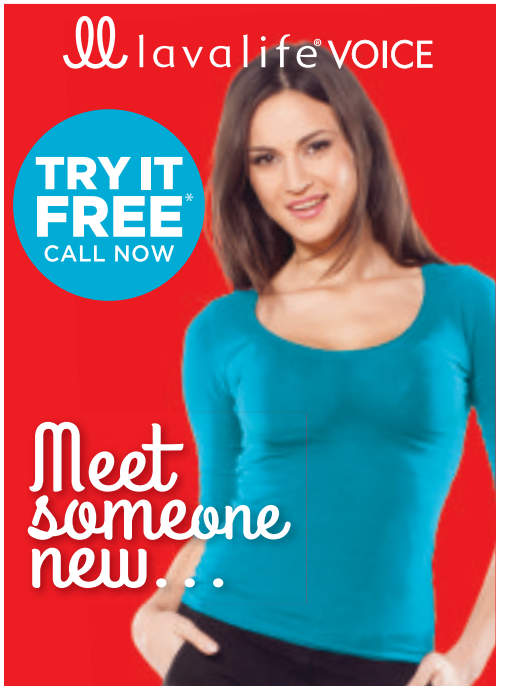

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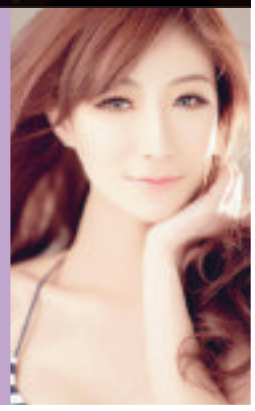

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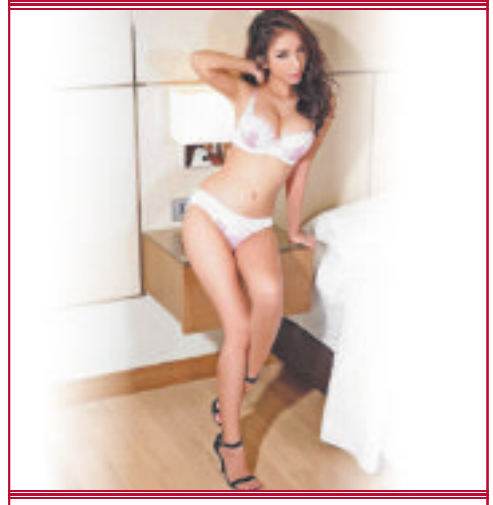

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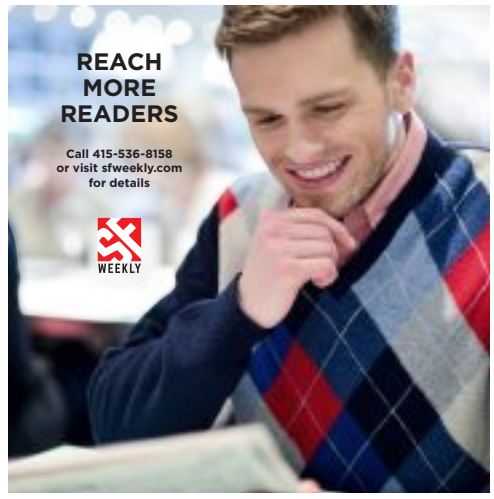

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FICTITIOUS BUSINESS NAME STATEMENT
File No. A-0373845-00
Fictitious Business Name(s):
Big Rec Taproom, 3066 24th Street, SF, CA 94110, County of San Francisco
Registered Owner(s):
The Bogside LLC (CA), 1921 Hyde St., SF, CA 94109
The business is conducted by: a limited liability company
The registrant commenced to transact business under the fictitious business name or names listed above on N/A.
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Michael McCloskey, Managing Partner
The Bogside LLC
This statement was filed with the San Francisco County Clerk on December 13, 2016.
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
12/22, 12/29/16, 1/5, 1/12/17
CNS-2956766#
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FICTITIOUS BUSINESS NAME STATEMENT
File No. A-0373804-00
Fictitious Business Name(s):
1. GSL, 2. GSLL, 3. GSL Labs, 4. Learn and Launch, 220 Jackson Street, 3rd Floor, S.F., CA 94111, County of San Francisco
Registered Owner(s):
Global Sensing and Learning Labs Inc., 220 Jackson Street, 3rd Floor, S.F., CA 94111; (CA)
The business is conducted by: a Corporation
The registrant commenced to transact business under the fictitious business name or names listed above on Not Applicable
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Sungche Ryahg, CEO
Global Sensing and Learning Labs Inc.
This statement was filed with the San Francisco County Clerk on December 9, 2016
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
12/15, 12/22, 12/29/16, 1/5/17
CNS-2955636#
SAN FRANCISCO WEEKLY

FICTITIOUS BUSINESS NAME STATEMENT
File No. A-0373662-00
Fictitious Business Name(s):
Mommentto, 2297 Laguna St., Unit 10, San Francisco, CA 94115, County of San Francisco
Registered Owner(s):
Mommentto, LLC (CA) 2297 Laguna St, Unit 10, San Francisco, CA 94115
The business is conducted by: A Limited Liability Company
The registrant commenced to transact business under the fictitious business name or names listed above on 11/18/16
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Miriam Boixeda Bigas, Manager
Mommentto, LLC
This statement was filed with the San Francisco County Clerk on November 30, 2016
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
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